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2003 PREVIEW

COMICS BUYER'S GUIDE® kp

JANUARY 17, 2003 #1522

a Krause Publication

A HALF-DOZEN TOP 10 LISTS!

A Captain Comics correspondent shares his favorites! Page 34!

The mag that made a man out of Mac!

Supergirl: Behind the scenes

When Peter David began to write the adventures of DC's Supergirl, she wasn't human. Neither was Superman, but at least he had human form and had been raised in a human family. Supergirl was basically a lump of protoplasm — so David decided he needed to give her some grounding to humanity.

Now that *Supergirl* has been canceled, David decided to take stock of how the title took shape, from giving her the human identity of Linda Danvers to taking the next step. He took inspiration from 1959, with Kara's first appearance in *Action Comics* #252. "In describing Supergirl," David wrote, "you wouldn't have to say she was a merged protoplasmic non-existent pocket universe being. You could just say that the dying Linda Danvers merged with Supergirl and together they became an Earth Born Angel. Why not?"

Turn to **Page 58** to go behind the scenes.

THE A LIST

Art of Joseph Michael Linsner
Marvel Visionaries: Steranko
Batgirl: Year One #1
Quicken Forbidden #11
Li'l Santa HC
Steranko: Arte Noir
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CURRENT COMICS

Tune into *Men in Black II!*
Screening Room, page 27; Current Comics news coverage begins on page 12

BACK ISSUES

Have *you* heard of *Betty Betz' Dollface*?
Read all about it on page 28; Ask Mr. Silver Age, page 30

THE GUIDE

Spider-Man sells well at Heritage Signature Auction!
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What's shipping this month? Page 15

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COMICS 2003: A PREVIEW

I'M THROUGH WITH ALL MY TESTS. WE CAN BEGIN WIDESCALE FIELD TESTS TOMORROW!
THAT'S MAGNIFICENT, TOM! THIS MEANS WE CAN BEGIN OUR DECRIMINALIZATION PROGRAM EVEN SOONER THAN I EXPECTED!
LET'S ALL GIVE TOM A ROUND OF APPLAUSE.
HMMM.

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PUBLISHERS PICK ONES TO WATCH

by Nathan Melby

With the comics industry up 10% at the close of 2002, publishers hope to make 2003 an even better year. At this time, plans have already been established for many of the projects that will be the focus of fan attention in the months to come. ***CBG*** talked to CrossGen, Dark Horse, DC, Image, and Marvel about their current plans for 2003.

Marvel will release a new ongoing MAX title, Dark Horse is starting a whole new imprint altogether, Image will release a new super-hero line, CrossGen is scheduled to ship its 300th consecutive on-time title, and DC will spotlight Superman's early years.

Publishers plan to bring a plethora of projects to the table in 2003, including something for everyone. How will everyone respond?

Peruse the preview on **Page 18!**

2003 projects include: Marvel's *Squadron Supreme*'s return as an ongoing MAX series; Image's super-hero line including *Venture;* CrossGen's 300th on-time issue, *Solus*; Hellboy headlining Dark Horse's horror line; and DC's early history of Batman, Superman, and Wonder Woman in *Trinity.*

cover story

This issue was shipped December 30

COMICS BUYER'S GUIDE'S CGC INDEX

For complete coverage see page 43

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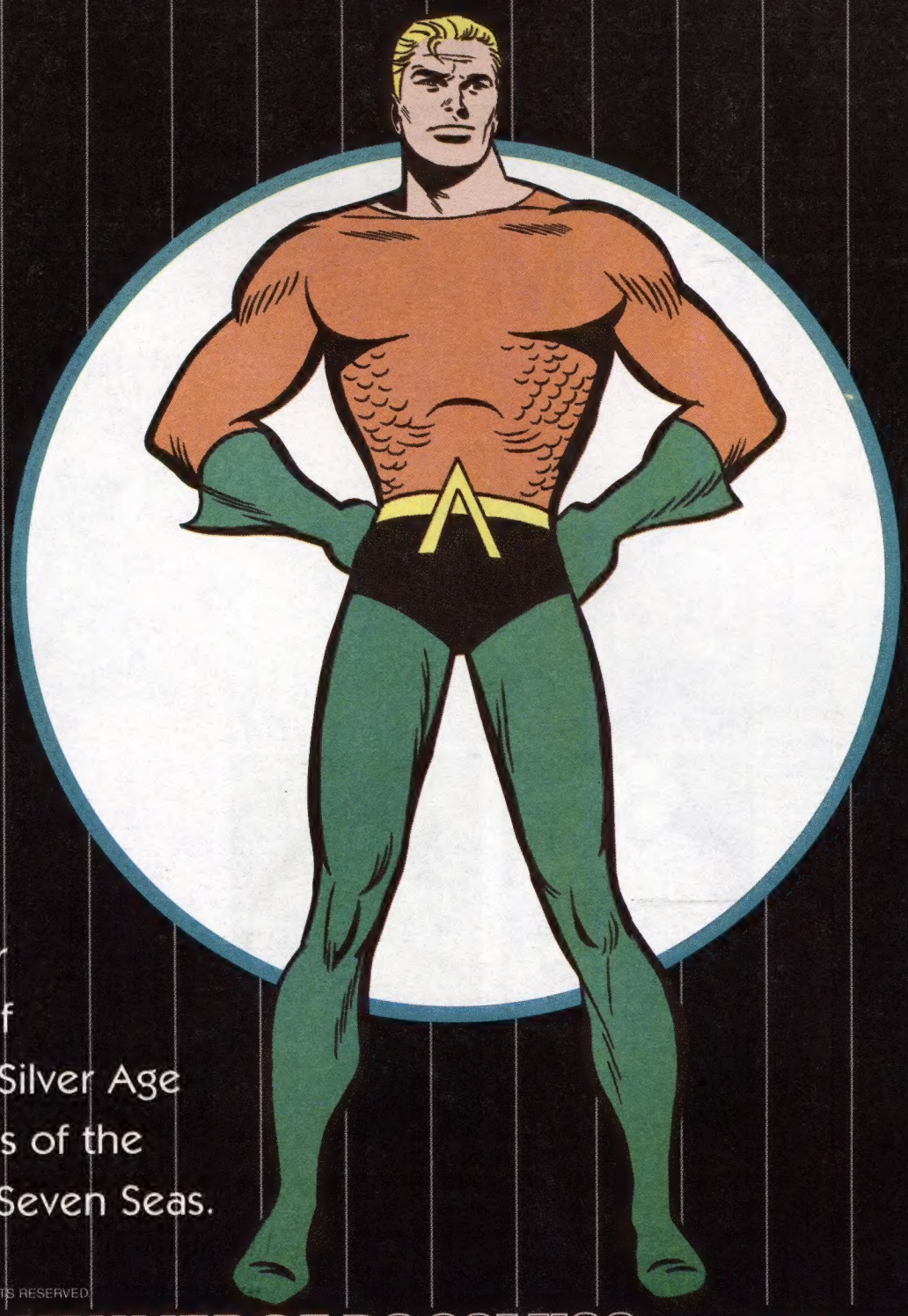

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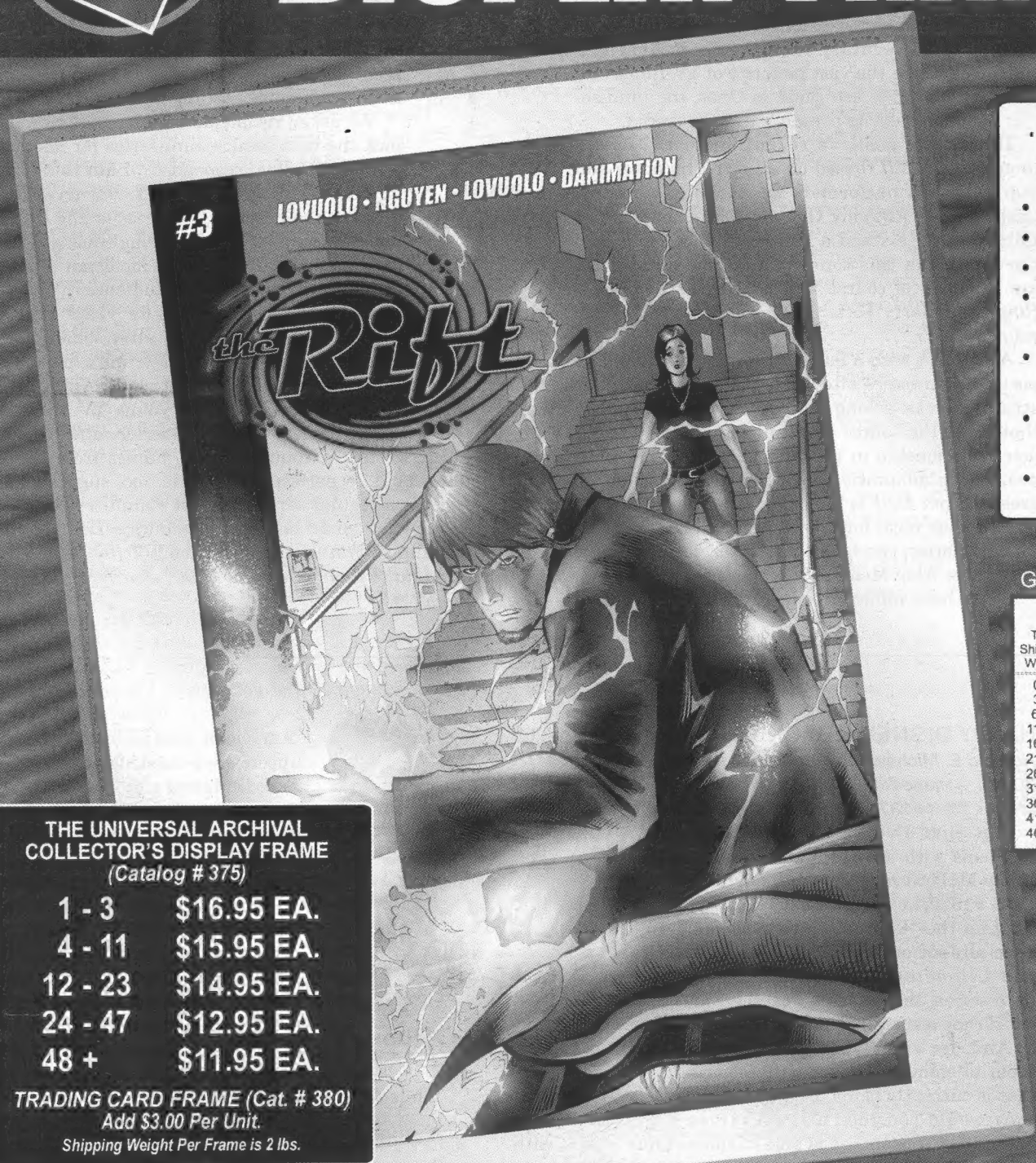

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16-20	13.25	15.75	16.75	20.50	28.00	53.75
21-25	15.75	17.50	20.50	22.25	31.50	72.00
26-30	17.50	19.75	22.75	26.00	32.00	82.50
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EDITORIAL

TV and comics share a format

Mini-series compete with novels, ongoing series

Maggie **Thompson**

The two common fictional forms in which entertainment was delivered in the middle of the last century were the short story and the novel. While the vast majority of TV, films, and print fiction today are Done in Ones, the mini-series has increased its presence in most media.

It was the positive reception to 1974's TV broadcast *QB VII* (based on a Leon Uris novel and starring such performers as Anthony Hopkins, Leslie Caron, Anthony Quayle, John Gielgud, and Edith Evans), six and a half hours total, that sold the concept in this country, and now mini-series are a matter of course in TV. Moreover, *The Lord of the Rings* and Harry Potter have sold the concept in theatrical releases.

A problem with a feature film is that subplots and important characters often disappear because of time constraints. Even a long feature film can delete elements that made the source material attractive. (The best character relationship in Dickens, for example, usually disappears from adaptations of *Old Curiosity Shop*. But I digress.) *From Hell* is an example of why the mini-series could be the ideal form for adapting certain types of comic-book stories; two hours did not *begin* to reflect the richness of the Alan Moore-Eddie Campbell project.

So we have mini-series in TV, film — and comics — the basics involving a finite story arc with beginning, middle, and end — with enough plot to require, multiple sittings to put together the tale. (*24* may seem over the top, but there's a DVD set and an audience happily settling in for another season.)

We asked recipients of our e-mail newsletter to pick the best comics mini-series for adaptation to TV, and "Dallas" responded, "I am thinking of the quality of *Cheers, M*A*S*H, Barney Miller*, and *Friends*; the name of the series is *The Uncanny X-Men*. This would sell for a long time: good writing, good acting, and at least a modicum of special effects, and you would have a huge audience."

I've been casually suggesting for years that a *Peter Parker* TV soap opera aimed at after-school audiences with a focus on his high-school days and almost never involving costumed activities could work in much the way *Dark Shadows* drew an earlier young TV audience. But the question concerned a mini-series, and George Gebhardt wrote, "Without a doubt, *Fables* from the Vertigo line would be perfect for TV." He, too, suggested it could work as a regular series, not just a mini-series.

So what would be the best comics series to transplant into filmed *mini-series*? How about *Tellos*? *Age of Bronze*? *Sandman*? *Bone*? *Camelot 3000*? *Journey*? *Barnaby*? *On Stage*? ✦

LETTERS

Letters **To The Editor**

HAPPY DISNEY'S BACK

Howard E. Michaels Jr.
706 N. Cottage Rd.
Mercer, PA 16137

Not that I've noticed any of the problems with the Ultimate titles that Blake M. Petit mentions in his letter in ***CBG*** #1520, but, then, I have only been reading the "Ultimates" title so far. I have already ordered the *Ultimate War* and *Ultimate Daredevil and Elektra* mini-series, though, so I guess I'll find out if they are really worth it.

And, for some odd reason, I truly seem to enjoy the mixed-case lettering that is currently being used by Marvel. I merely wish that they would consider using a larger point type. (But I guess that, if Stan Lee is able to comfortably read it without using a magnifying glass, the rest of us might be considered "Disreputable Curs" for whining about our eyesight.)

I was happy to read of Lee's defending Marvel against Andrea Lafferty and the Traditional Values Coalition. While Lee might have been enjoying the continued exposure (as well as the charges brought against the men who pillaged his Internet company), Lafferty's responses merely reminded me of the people who were trying to save the "American youth" from the terrors of uncensored music 15 or so years ago. And, if Marvel *was* supposedly making the move to impose its political views, what does Lafferty believe makes hers any better?

But I was even happier to read of Gemstone's plans for the return of Disney Comics.

The only point of this news that didn't quicken my heart was the sad fact that they also planned on keeping the prestige format and the $6.95 cover price that had been used by Gladstone toward the end.

While Steve Geppi and other "older folks" might be enchanted by the distinctive artistry and humor of Disney comics, I was happy to see that lower-priced formats were in the plans.

Maybe that means that those of us who aren't publishing or distribution moguls might actually be able to afford them, too! (Not to beat a dead horse, but I still consider the higher price and prestige format to be Gladstone's fatal mistake as far as building and nurturing a new and younger reading population went.)

In closing, I want to send my congratulations to Peter and Kathleen David and family.

CBG OTHER OPINIONS

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CONTROVERSIAL ISSUES

David Hockman
2578 Birch Ct.
Milton, WA 98354

Well, ***CBG*** #1520 certainly was a controversial issue.

The Rawhide Kid is now gay? Hmm — and judging from that big "gun" he's packing (in an interesting location) on page 10, the bad guys really better beware!

The Rawhide Kid is a nothing character to me. I think I read a couple of his stories years ago, but it was never a series that grabbed me. I have no vested interest in seeing that his character remains "pure" or holds to its creator's original intentions. I'm sure that The Rawhide Kid was created to sell comic books, and this new version is certain to do that, at least in the short term.

It always bothers me when writers decide to "re-create" a character like this. I have no problem with gay characters in comics, but why "convert" an existing character? Why not create a new one?

"It always bothers me when writers decide to 're-create' a character like this."

That question is naive, really, since I know the answer. A new character won't pack the same punch as having such a lifestyle change occur in an existing character. If the character's homosexuality is a "non-issue," why mention it at all? This smacks more of pandering than diversity.

They are using homosexuality as a carnival tease to get media attention and sell a few books. And Dave Johnson's illustration is just too stereotypically flamboyantly "gay" for words. Is it at all plausible that The Rawhide Kid survived in the Wild West with this sort of look?

How can anyone even pretend this is anything but a publicity stunt to attract attention to the book? Geez!

And then there was that CGC ad on Page 49. On the left, we have a photo of *Defenders* #1 in NM condition, eBay closing price $81 on Nov. 22. On the right, we see another copy of *Defenders* #1 in NM condition, but this one is CGC-graded and slabbed. The eBay closing price, also on Nov. 22, is a whopping $2,032.22. The bold print on the page reads: "Any Questions?"

Yes, I *do* have a question. Is this what CGC brings to the comics community? An opportunity to pay 27½ times the amount for a book that has been "independently graded" and slipped inside a plastic holder?

COVER CHANGE

Stephen Myers
14532 Richfield
Livonia, MI 48154

In regards to Blake Petit's letter in ***CBG*** #1520, I'd like to add my 2¢ regarding the change in covers Marvel is using for its *Ultimate* line. I, for one, find them to be a huge improvement over cardstock covers.

I'd have to skim 20 or more of the same issue to find a cover without a dent or bend in the old style. The new cover is nice and glossy and holds up perfectly in this Michigan weather. I think it's one of the few things Marvel has done right in some time. I'd prefer it go back to the old newspaper stock and original covers, if it were my choice, but I'll take any improvements I can get.

Also, I'd like to comment on the CGC ad that runs in your paper, in which it shows two of the same issue, one unslabbed, the other slabbed.

The message is that the unslabbed copy sold for $81 in Near Mint, the other copy, slabbed, sold for $2,203.22.

The "any questions?" caption always makes me respond, "Yeah, somebody got a nice book at a great price; the other got screwed on a book he can't even read."

I'd just like to give a nod to my favorite local comics shop, Comics Archives in Redford, Mich.

I'm always greeted with a hello when I come in, I get very fair deals, and they always have a great selection of books. If you're ever in the area, stop by and say hi to Bill; you'll be glad you did.

By the way, you guys are doing a great job, too.

Maggie: *As ever, we point out that it's a simple matter to read a slabbed comic book, because it's easy to take it out of the container.*

What has happened, to my way of thinking, is that there are still terrific comics to be had affordably and that there are people willing to pay a premium for a guarantee of condition. Simple as that.

CBG FOR ART'S SAKE by Chris Smigliano

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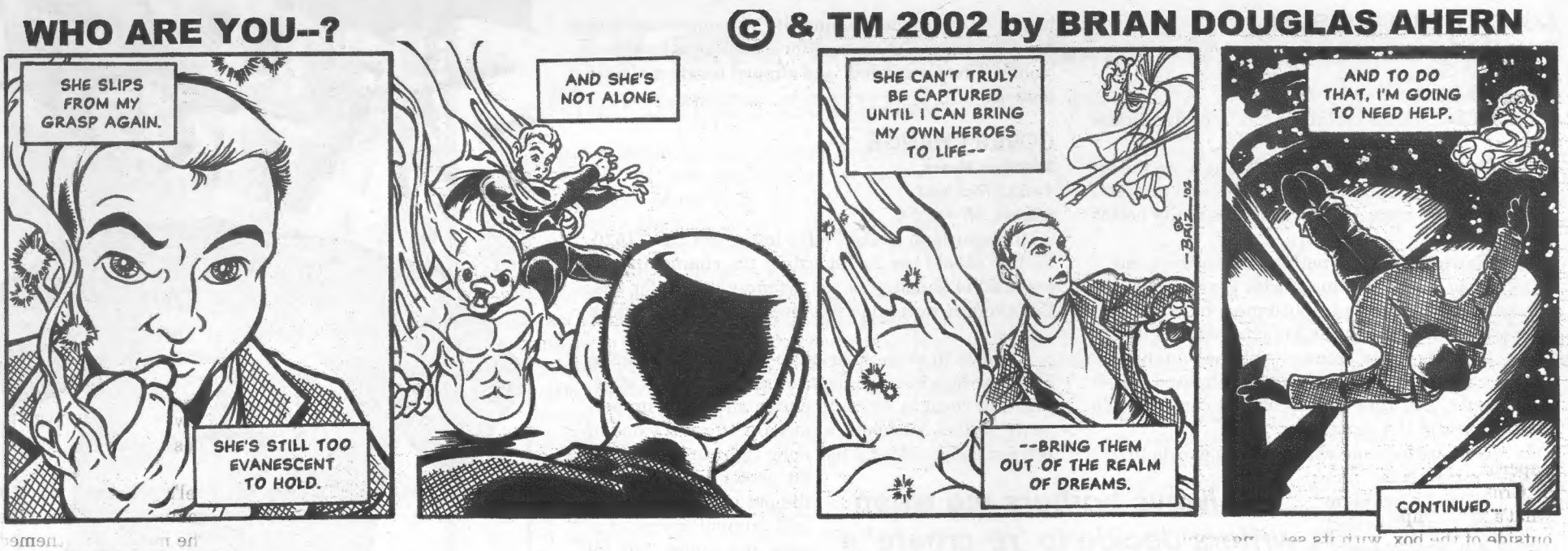
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SHE'S STILL TOO EVANESCENT TO HOLD.
AND SHE'S NOT ALONE.
SHE CAN'T TRULY BE CAPTURED UNTIL I CAN BRING MY OWN HEROES TO LIFE--
--BRING THEM OUT OF THE REALM OF DREAMS.
AND TO DO THAT, I'M GOING TO NEED HELP.
CONTINUED...

ARE THEY KIDDING?

Mark Gordon
646 S. Main Ave.
San Antonio, TX 78204

You have got to be kidding. In addition to revisiting the Super Soldier Serum story with Captain America and launching three new Captain Marvel titles (one with "Good Girl Art" on the covers), we now have a revamped Western character that is gay? Whose brilliant idea is this? Jemas"? I give Quesada too much credit to stoop so low as to taint a Marvel legend like Rawhide Kid.

Let me guess: You'll have a crossover with Kid Colt and Two-Gun Kid in a Western *menage à trois*?

I have to agree wholeheartedly with Paul Curtis in ***CBG*** #1520. This character is not about sexual orientation. When I read the Kirby stories as a kid, never in my wildest dreams could I have imagined The Rawhide Kid as a gay character. Rawhide Kid is like the Batman of Westerns: He witnessed the death of his father and decided to dedicate his life to fight the good fight. Did this event turn him gay? When did he find out he was gay? Oh, right ... I have to purchase the series to find out ... and I *really want to*.

Why should anyone want to purchase this comic book? Bill Jemas needs to explain himself. I, for one, need to know what went on in the boardroom that morning, when it was decided The Rawhide Kid is gay. I think he needs to explain himself, not only to me, but to the entire comics community.

As Seinfeld once said — not that there's anything wrong with that. In reality, there isn't anything wrong with a person's sexual orientation (at least in the world I live in) — but to revamp a comic-book character in this way, one that has been on hiatus for a while, just to generate sales ... well ...

Heck, if you're looking for characters to revamp, how about making King Kull gay? Queen Kull?

The point I'm failing to make here is that making Rawhide Kid a homosexual is not a "gay issue." It's more of a marketing one — a bad marketing one, at that.

In my opinion, this series will only make matters worse for retail outlets. Can you imagine some kid purchasing the first issue, then, after his mother reads the story, files a lawsuit against the storeowner for selling pornography? Rozanski had better sell more CGC comics and reserve more dinners with Jim Lee, because the CBLDF is in for a wild rodeo ride when this comic book hits the stands.

WEBBY TROLLING

Chris Juricich
1808 Chestnut St.
Berkeley, CA 94702

I was trolling on the Web, going to various comics-related websites (something I've done little of in recent months), hit on *www.comicbookresources.com*, and decided to check out the solicitation info for the month of March 2003. Simple enough, you'd think. See what comics are coming out, who is doing them, and how they attempt to cajole buyers in two paragraphs or less into getting interested. (It's always interesting; I used to do it for Viz Comics a decade ago — a tough art!)

But you know what? There was just ... so much ... a dozen Bat-titles, half a dozen Superman titles, then the DC universe titles ... whoa! Hold on! Too much information! Green Lantern is married, his wife about to drop a ... bomb? (What do you think *that* means? Duhh — *hoy*?) Batman's on a long story arc with Jim Lee doing his standards again — and *Harley Quinn* has her own series? I thought it was pointless when *Lobo* had his own series, but c'mon!

Ahh ... there's *Green Arrow* and *Aquaman* in their own titles — that's cool, but nothing new, really. *Robin* ... chugging onto over 113 issues now? Holy maloley, folks! These aren't comic books — they're a frickin' franchise.

For a brief moment I fall back in memory to 1966 and spending $8 a month and buying every comic book I ever wanted in a given month ... plus Archies! I could buy the entire Marvel and DC lines, all the ACG or Tower comics, toss in a few Gold Key and Dell and even *Mad* ... wow ... And even if I'd only wanted DCs, I coulda spent $3 each month and kept myself in GoGo Checks effortlessly.

I'm not complaining, mind you, or waxing curmudgeonly about them good ol' days ... far from it. Current comics certainly are more sophisticated, and the bevy of available reprints keeps the Silver Ager in me content, as well, were I to choose to buy them, and, for a comics buyer, it's an interesting, fulfilling time to live in. Really. But it's all so overwhelming — inundating.

Let's face it: I'm a fairly likely suspect to buy into this whole new DC universe, because 1) I've got a background with the characters, 2) I've got the money to buy them, and — well, that's it. The big stumbling block is that, after reading all the blurbs detailing the excitement to come on crime-ridden streets of Gotham or far-flung planets, I'm — well, I need a breath. I'm tired out just reading the promo blurbs, let alone reading through them all.

My reading inclinations are strong, but there are so many distractions in my life — work, tennis, doing the dishes, shopping and cooking, and helping my son with his homework — all of which are, honestly, as satisfying as sitting down to reading Green Lantern and his wife discussing her "bomb."

Obviously, it's not enough to make me forget about the entire thing, since nowadays the half-dozen titles I pick up regularly are fun, entertaining, and are series I look forward to reading every four weeks or so. At some point or another, I think I'm just ready for a break from the cacophonous melodrama of the superhero's life. Which is why, for instance, *Three Days in Europe* from Oni Press appeals. *Hawkman* and *Green Arrow* are fun and entertaining, but 10-15 minutes after I've finished them, I'm ready to pick up my novel again and catch up with life in Germany during the 30 Years War in 1633. Or *Seabiscuit* and the biography of that horse.

The DC universe is still a fun place to go visit, I suppose, but it's not like the little hometown I grew up in any more, where everything stayed the same. Mostly, I just sneak in for quick visits with friends and hole up in the Gotham Hilton or somewhere hidden away. After experiencing what bits of the DC universe I'm comfortable with, I take the first train out. I always return, but never for the full tour. It's just ... too much to handle.

On the other hand, Chuck Rozanski's right in ***CBG*** #1520 about his assessment of CrossGen's use of the Internet — at least, to an extent.

It's plain that Marvel, DC, Dark Horse, and others in the industry aren't using their Web arms to their maximum utility. Moreover, CrossGen has yet to make the precipitous move of eliminating its letters pages,

as did DC. I can't speak to that move on the New York publisher's part other than to say that it was tremendously saddening to me — like the true end of an era.

Moreover, CrossGen is still the relative little guy on the field and, as such, rightly realizes that it has a lot to prove. It's "young and hungry," unlike Marvel and DC, which are the equivalent of bloated old fogies in this corporate regard.

Still and all, being the comics fan I am, I don't troll the publishers' websites as I might have once — or at all.

In that sense, it's CrossGen's comics themselves that are the key. They are quality productions that have made me love, at the very least, two of its titles (*Ruse* and *Way of the Rat*). Many of the others are delightful, too, though I only opt to read them through my friend's mail-order service. Regardless, those trade paperback collections have a strong appeal for me.

CrossGen is doing fine with what it's doing, and what's most important and key is that it's marketing outside of the box, with its seeming emphasis on product that won't get pigeonholed as super-hero but be of interest, not only for overseas licensing, but also the standard book trade.

I'm not sure that a quality Internet presence on its own will bring any company's sales to a new, more powerful level, but it certainly can't hurt to make it as good as it can be.

WHAT'S GOOD?

James Nelson
3804 Gardenia Dr.
Fayetteville, AR 72704

I would like to touch base on two or three subjects if I may.

First, I deal with Rock Bottom Books, Fayetteville, Ark. I am always greeted by name when I enter the store and receive one-on-one service. To ***CBG*** readers: If you are not happy with the service you receive, quit crying and do something about it.

Second, grading of comics by sellers (both stores and eBay): When did a comic book with no centerfold start getting a grade of Fine? Creases, small tears, chips — this is VG? When I started collecting comics, a copy without a centerfold would grade Fair or Good at most. It's missing pages!

Third, I do not believe CGC will bring down the prices of unslabbed comics. What I see on eBay is an increase of asking prices for high-grade comics, under the assumption that the buyer is going to have the comic book graded and is willing to pay above *Guide* for a high grade.

Maggie: *Good and Very Good in this field have never meant what they've said. To me, it seems logical that a "Good" condition would be the condition you'd expect as a spontaneous reaction, when someone glances over a comic book: "This is in* ***good*** *condition." When you see a comic book in "Good" condition, it looks as if it has been roughly handled. Nevertheless, that's the agreed-on grade for something regarding which I'd spontaneously say, "This is in pretty crummy shape."*

While there may be higher asking prices for "high grades" on eBay, I'm not seeing a lot of people meeting high reserves unless they're substantiated with third-party grading or the support of respected sellers.

TIGER'S NOT THIRD-RATE

Martin A. Stever
Executive Vice President
WizKids, LLC
15821 NE 8th St., #100
Bellevue, WA 98008

Scott Semet refers in his review of *Daredevil* #39 in ***CBG*** #1518 to The White Tiger as a third-rate superhero. Oh, how wrong he is.

Anyone who has read Marvel's *Deadly Hands of Kung-Fu* black-and-white magazine of the late '70s knows it is a buried treasure. The more adult-themed adventures of The White Tiger, Iron Fist, and The Sons of the Tiger remain good reading.

JJM: *People have since told me that I shouldn't have liked Hector Ayala's appearances way back in* ***Peter Parker, the Spectacular Spider-Man****, but I did, anyway. Now, Razorback from that series I could have done without ...*

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WHAT'S "FARSCAPE"?
I KNEW I SHOULD'VE DONE THIS ONLINE.
THERE'S A "SCI-FI CHANNEL"?

SAVE *FARSCAPE*

Jeff Nowicki
2040 S. Reynolds Rd., #688
Toledo, OH 43614

I read Maggie's editorial in ***CBG*** #1517 about the compulsive nature of *Buffy the Vampire Slayer* fans with amusement and recognition, because I know exactly what she is talking about.

For instance, when Buffy opened her front door to see Giles standing there — you have no idea how happy and relieved I was! Then, for a split second, I wondered if it was really Giles or the First pretending to be him. Willow's brief magical explosion during the locating spell was also a shock.

I've been a fan of *Buffy* ever since the first episode aired, and my appreciation of the show has never waned. (Season Four happens to be one of my favorites.) My friends, employees, and family members know better then to call between 8 and 9 p.m. on Tuesdays. In fact, if the phone *does* ring, my wife knows that it must be a telemarketer, because "who else would dare call during *Buffy*?"

I also love *Angel*, but the only other show that has a place in my heart with *Buffy* is a Sci-Fi Channel program called *Farscape*. If Buffy ends this season, I'll miss it, but I'll feel content knowing Joss Whedon completed his story. *Farscape*, on the other hand, is in a bit of a jam, and I need help from every ***CBG*** reader and staff member to save it from cancellation.

If you have never watched *Farscape*, I'll give you a brief rundown: the show focuses on Earth astronaut John Crichton (played by the brilliant Ben Browder), who is accidentally shot through a wormhole into the outer depths of space. Upon leaving the anomaly, Crichton's craft unavoidably clips the wing of another ship and destroys it. The pilot is killed, and his brother swears revenge. Crichton ends up aboard a living ship named *Moya*, whose crew is a band of escaped prisoners. As he attempts to adapt to his strange new surroundings, he quickly discovers that D'Argo, Rygel, and Zhann don't care who he is or where he is from. Their main concern is survival and returning to their respective worlds. Also imprisoned on *Moya* is Aeryn Sun (the equally talented Claudia Black), who is one of the "bad guys." She is forced to remain with the rogue crew for reasons I won't spoil.

As is the case with *Buffy*, the level of character growth found on *Farscape* is rare for television. *Farscape* is blessed with a talented cast who can deliver action, drama, or comedy. The writers are also to be praised for not taking the easy way out of difficult corners that they have written themselves into. Maggie attributed *Buffy*'s success: "It's so unpredictable as to compel attention. A musical? Why not?" The statement can also be applied to *Farscape*. In Season Three, a highly emotional episode involving the death of a major character was followed with a half live-action and half animated episode called "Avenging Angel."

Crichton is knocked unconscious, and he imagines D'Argo is chasing him like Wile E. Coyote. D'Argo goes so far as to paint a wormhole on the side of a mountain in hope of tricking Road Runner/John Crichton. If you have ever seen the classic Warner Bros. cartoons, you know what happens. This episode ranks with *Buffy*'s "Hush" and "Once More with Feeling" as one of the most creative television episodes I've ever seen.

Farscape deserves to continue, because the story isn't over. Crichton's priorities have shifted from just wanting to return to Earth. Now, he must deal with a madman who is trying to decipher the wormhole technology he ripped out of Crichton's mind and he has to convince Aeryn that they have a future together.

Sci-Fi is airing the remaining first-run episodes beginning in January on Friday nights. Be warned that the show was canceled just as the cast and crew were finishing the Season Four finale. Sci-Fi had promised a fifth season but reneged at the (literal) last minute.

Unless the ratings on these final episodes are outstanding, the show will go off the air forever with no resolution. (Maybe UPN can pick it up as a companion to *Enterprise*? Hello, UPN?)

If you enjoy *New X-Men, The Legion, Y: The Last Man, Powers, Green Arrow, Meridian, Savage Dragon, The Sandman, Rising Stars, Promethea, Astounding Space Thrills, Hawkman, Alias, Cowboy Bebop*, the Wolfman/Pérez *New Teen Titans*, *Hourman*, or even *Bone*, *Farscape* will appeal to you. Anyone who likes Phoney Bone will love Rygel. If you're a fan of *Buffy* or *Angel*, you will enjoy *Farscape*. (Crichton is a *Buffy* fan. In Season Two, he finds himself trapped between a rock and a hard place. As Crichton starts to panic, he says, "When I get back, everyone I know will be dead. My Dad. D.K. My sisters. Cameron Diaz. *Buffy the Vampire Slayer* will be dead!")

Another letter in a recent *Oh, So?* column complained that there were no good comic-book shows on the air. *Buffy*, *Angel*, and *Farscape* may not be based on comic books, but they have the pacing and sensibilities of the best comics, including *The Dark Knight Returns* and *The League of Extraordinary Gentlemen*.

Please give *Farscape* a try in January. Many other shows will be reruns. Maybe it's a pipe dream to think I can help save *Farscape*. At least, DC has given canceled series like *Orion* and *Spectre* enough time to wrap up storylines so as not to anger fans. Maybe television could learn something from comics?

Farscape is the greatest science fiction show ever to air on the small screen. Tune in to see why.

Maggie: *Well, you talked* ***me*** *into it.*

JJM: *One of the things reported in the excellent*

LAST KISS

DIALOGUE BY JOHN LUSTIG

How to feel like a superhero--even if you aren't! Part 4: Last week we pointed out that rescuing a beautiful babe is always a good way to boost the ol' ego! But dames in need of saving can be hard to come by! After you've rescued her from drowning 30 or 40 times, your girlfriend may not feel like jumping in the lake again! What then?

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YOU'RE SCARING ME! I WANT TO GO HOME!

Art from Cowgirl Romances #4 courtesy of Andrew Chariparr

Remember our motto: We'll jump in the bay...as soon as you pay!

Brilliant but Cancelled *documentary that ran on cable channel Trio in December was that viewer mail has almost never had an effect on networks since they took over programming from the sponsors in the 1950s. The occasions where response has saved shows are so few that they're known by name, the documentary contends:* ***Cagney & Lacey***, ***Star Trek****'s third season, a few extra episodes of* ***Freaks & Geeks****, and a few others.*

Ratings are what counts — so your recommendation that people watch is definitely the right strategic move. I fear it'll take a lot to save such an expensive show, though. (I guess, on that score, it could be worse. ABC so wanted to recoup the expense of ***Battlestar Galactica*** *that we got the incalculably more dismal* ***Galactica: 1980****. I guess we should hope to save* ***Farscape*** *and avoid* ***Farscape: 2003****!)*

THE CASE FOR MIXED CASE

Fred Bender
11307 Maplecrest Dr.
Huntsville, AL 35803

I simply had to respond to the letter from Blake Petit who complained in ***CBG*** #1520 about mixed-case lettering in comic books. Has he never read books, magazines, or newspapers in addition to comics? Mixed-case lettering has been the standard for centuries.

I have to deal with upper-case reading material frequently in my job and I can attest to the fact that it is *more difficult* to read than mixed-case, given that they're the same font size. I never did understand the penchant for upper-case lettering in comic books. Congratulations to Marvel for conforming to the rest of the publishing world, although the font size ought to be larger — *especially* the letters pages.

WHO ARE THE ICONS?

Steve Looney
1655 Hyland Greens Dr.
Grapevine, TX 76051

Re: ***CBG*** #1518, Page 14, "Focusing on DC icons," I am a great admirer of Matt Wagner's work and I fully expect his *Trinity* series featuring Superman, Batman, and Wonder Woman in the early DC universe will be outstanding. However, I am puzzled by the choice of "iconic" characters. Granted, Wonder Woman is the inspiration for most female super-heroes that came after her, but to exclude the long list of characters that appeared before Wonder Woman seems odd. Although I suppose there is at least one revised history of the DC universe that would support this.

The initial DC universe characters in order of appearance are:

Superman Jun 38; Sandman Apr 39; Batman May 39; Flash, Hawkman, and Johnny Thunder Jan 40; Spectre Feb 40; Hourman Mar 40; Dr Fate May 40; Green Lantern Jul 40; Atom Oct 40; Starman Apr 41; Hawkgirl Jun 41; Aquaman, Green Arrow, and Speedy Nov 41; Wonder Woman Dec 41; Plastic Man Jun 43 (different publisher back then, of course).

Superman, Batman, and Wonder Woman together for the very first time:

Supes: "Hi, Man-Bat. Pleased to see you, my friend."

Bats: "It's Bat-Man. And I'm not your friend."

WW: "Boys, boys. Don't squabble like those lesser mortals in the Justice Society."

Supes: "The JSA? Yes, we've met. Fine fellows."

WW: "They're okay. They asked me to be their secretary. Chauvinists. Except for Hawkgirl, of course."

Supes: "Well, gosh, they didn't ask *me* to join."

Bats: "They're strictly amateurs."

WW: "Let me wrap you in my lasso and see what you really think, eh, Batman? … Batman? Now, where did he go?"

Supes: "I hate it when he does that." ✦

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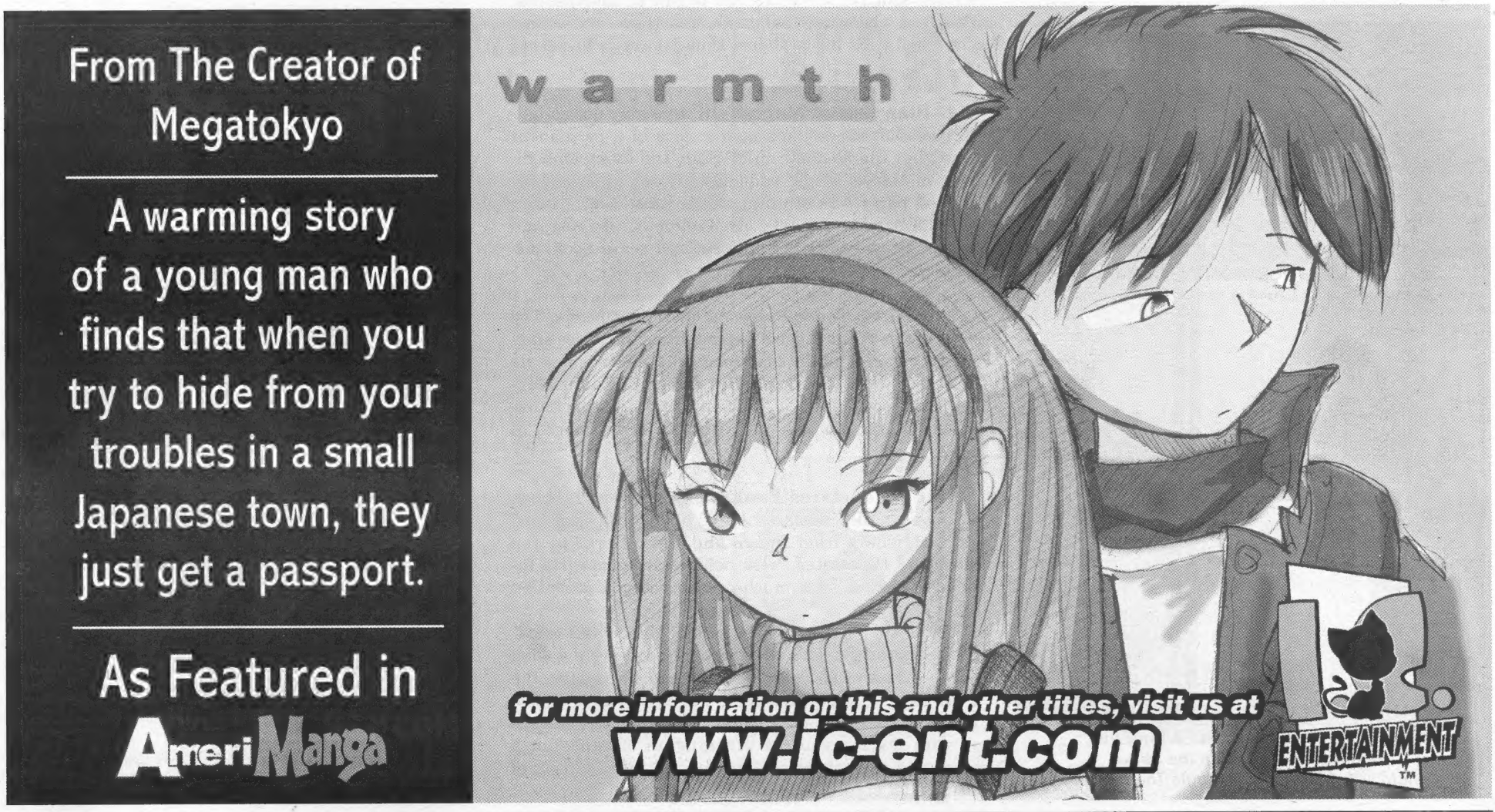
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ENTERTAINMENT

2002 in review

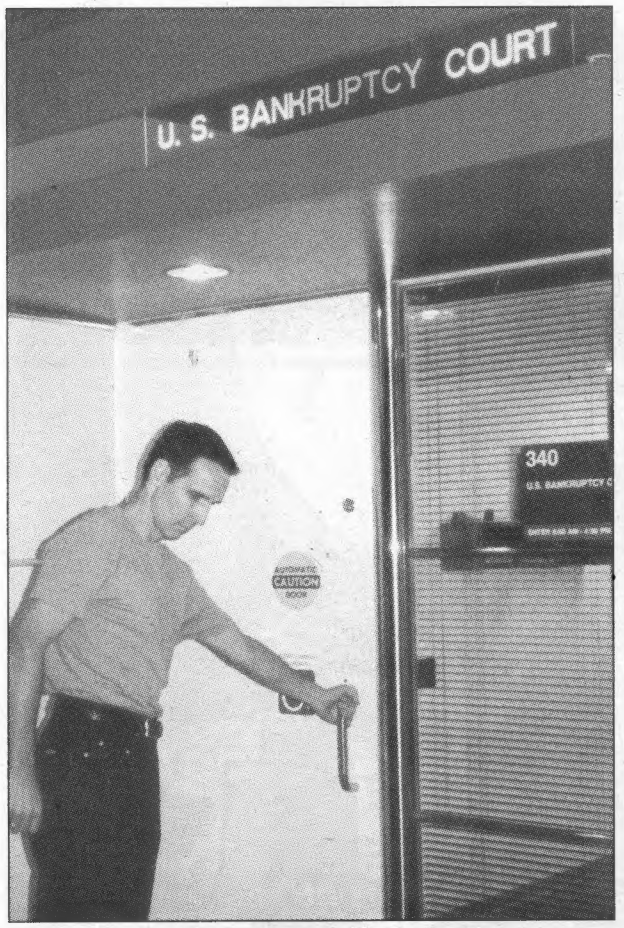
hey kids! COMICS!

By **Heidi MacDonald**

Happy New Year to all faithful ***CBG*** readers. If global warming is real, why are my feet so cold?

I felt like a little year in review was in order. So here's my list of top stories for 2002. After several years of wishful thinking and hoping, the comics industry actually began to rebound all over this year. I guess the old trope about cheap entertainment doing well in bad economic times really is true. The stock market/Internet boom of the late '90s left the comics industry virtually untouched. But with uncertainty about the economy, unemployment, and anxiety about the upcoming war rampant, comics seem to be doing quite well. Crazy, huh?

#1 (tie) Spider-mania: The *Spider-Man* movie had the kind of almost mystical excitement surrounding it that the first *Batman* film had 13 years ago. It was more than a must-see film; it was an event. The fact that it was a completely entertaining film, impeccably cast, and made with inspiration by Sam Raimi made its success something we can all feel good about. The way Hollywood works, the powers that be were already sold on super-heroes as the next big trend long before opening day, so 2003 will be a huge year for comics-to-film. The stampede was over by San Diego, in some ways, although it's hard to imagine the role of comics as cheap R&D for Hollywood ever going away again. Of course, Marvel's publishing and licensing arms were also winners, giving them a big boost from the bankruptcy hole that they are still digging out of.



*During the **Gaiman v. McFarlane** trial, Todd McFarlane set up the above photo with **CBG** Editor Maggie Thompson.*

#1 (tie): Bookstore mania: Hit movies come and go, but for the actual business of comics publishing, the revolution in bookstores is really the big story. Publishers saw huge growth in their bookstores and trade paperback sales this year. Librarians fell in love with comics as a way to get reluctant readers and teens to use their library cards. Buyers at all the major chains are more comics-friendly than they have ever been, and, after a rocky start, Diamond seems to have solidified its bookstore unit. CDS and Diamond engaged in a friendly war to sign up all the major publishers — and, where there's competition, there must be money. However, this revolution comes with its own rules and perils. Bookstores have book returns, and that's something no one really wants to deal with. Meanwhile, the big success in bookstores was manga from TokyoPop, Viz, and Dark Horse — something Marvel and DC haven't even begun to understand. This is a whole new ballgame, and there are wicked curve balls and nasty sliders that are yet to be served up.

#3 Stan Lee vs. Marvel: OK, this may not actually have that much impact on comics in a permanent sense, but the idea of Smilin' Stan, the living embodiment of Marvel Magic, suddenly turning up as the aggrieved party was stunning, to say the least. Stan's complaint, with its talk of shameless schemes and trampling on his rights, has entered comic-book vernacular.

#4 Neil vs. Todd: Everyone loves melodrama. The sight of two of the biggest personalities in comics slugging it out in a public courtroom was voyeurism at its best — or worst, I suppose. Our esteemed Editor Maggie Thompson's photo of Todd entering a nearby bankruptcy courtroom was one of my favorite images of 2002.

#5 LPC declares bankruptcy: When the book distributor LPC declared bankruptcy this spring, it left publishers from Image and Dark Horse to Top Shelf and Highwater Press holding an empty bag instead of income from much-needed wider distribution into bookstores.

While this seemed like "the day the comics cried" on the surface, it actually turned out to have a golden lining, when other distributors lined up to sign the publishers, showing that there was money to be made. The repercussions of the bankruptcy linger on, however, with the proceedings dragging on in bankruptcy court and publishers still dealing with the effects of losing a lot of income.

#6 Superstars sell comics: In a world where readers are tired of stunts and multiple covers, it turned out that putting the best talent on the best characters was a surefire way to get people excited again. Jeph Loeb and Jim Lee on the monthly *Batman*, Mark Millar and Bryan Hitch on *The Ultimates* — all proved that there is no substitute for quality. Frank Miller's *Dark Knight Strikes Again* was controversial, to be sure, but sold a lot of copies and was another example of the superstar in action. Neil Gaiman should be having much the same effect in 2003 with *Endless Nights* from DC and *1602* from Marvel. Unfortunately, there are only so many superstars to go around, and very, very few of them like monthly deadlines.

#7 '80s nostalgia: *Transformers, Battle of the Planets, Masters of the Universe, Thundercats* — it was a simpler, happier time when giant robots and men in loincloths roamed the Earth. While no one expects the sales on these books to stay sky high, they put welcome money into the coffers of publishers and retailers.

#8 Monthly comics sales continue to slip: But you know what? We're not out of the woods yet. For every relaunch that did well — *Aquaman* — another one failed — *The Spectre*. Monthly comics from all publishers continued to slip every month, although overall sales were up. It's not enough to just put out comics every month any more. When you rely on a fickle base of fans, you are at their mercy. Comics still need more new readers, and I still don't know where they're coming from.

#9 Retailers don't like Marvel's no-overprint policy: Or at least the ones who don't sure like talking about it, and the ones who do are the strong and silent type.

#10 The Warren Ellis Forum closes down: An instantaneous online water cooler for news and rumors and a place for creators to tirelessly promote their books, writer Warren Ellis' online community became a force unto itself in 2002, when WEFers spent thousands of dollars to help bail out Top Shelf after the LPC bankruptcy. Ellis' decision to devote more time to his writing, while welcome for readers and editors alike, ended a specific community that spent a lot of money on comics and liked reading them. No central clearinghouse for information has emerged yet — although, given human nature and the fact that nerds love the Internet, it's inevitable.

#11 Free Comic Book Day: If you give people a free ice cream cone, they will come, so why not a free comic book? No one knows if this really worked to bring in new readers, but it created enough of a ruckus to do it again in '03.

All in all, I think 2002 was a watershed year for comics. And I have a sneaking suspicion that 2003 will make it look like a slow news day.

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*Heidi can be e-mailed at **comixace@aol.com**.*

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750FB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$10.50	$35.00	$150.00
758FB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$11.25	$37.00	$160.00
778FB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$12.00	$39.00	$170.00
825FB	8 1/4 x 10 1/2	Large Comics, Mag. & Letter - fits 875	$13.00	$42.00	$185.00
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700M2	7 x 10 3/4	Current Comics- 1990's	$10.75	$36.00	$155.00
725M2	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$11.00	$37.00	$160.00
775M2	7 3/4 x 10 3/4	Silver/Gold Comics - 1950's-70's	$11.50	$38.00	$165.00
800M2	8 x 10 3/4	Golden Age Comics - 1940's-50's	$12.00	$39.00	$175.00
825M2	8 1/4 x 10 3/4	Super Golden Age Comics	$12.50	$42.00	$180.00
875M2	8 3/4 x 12	Large Comics, Mag. & Letter	$12.75	$43.00	$185.00
900M2	9 x 12	Standard Magazines	$16.25	$53.00	$225.00
		Add Shipping & Handling*	$1.00	$4.00	$11.00

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		Price per:			
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700HB	7 x 10 1/2	Standard Comics - fits 725	$8.50	$36.00	$125.00
750HB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$9.00	$39.00	$135.00
758HB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$9.75	$41.00	$145.00
778HB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$11.00	$47.00	$160.00
825HB	8 1/4 x 10 1/2	"Large Comics, Mag. & Letter"	$12.00	$50.00	$170.00
858HB	8 5/8 x 11 1/2	Standard Magazines	$13.00	$56.00	$190.00
		Add Shipping & Handling*	$4.00	$14.00	$54.00

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CURRENT COMICS

"At CBG, we think more great comics are being published today than ever before. It's our mission to keep you informed about the people and publishers making news today."

Pick of the Week: Art of Joseph Michael Linsner

Image's latest art book is a winner!
Reading Room, Page 22

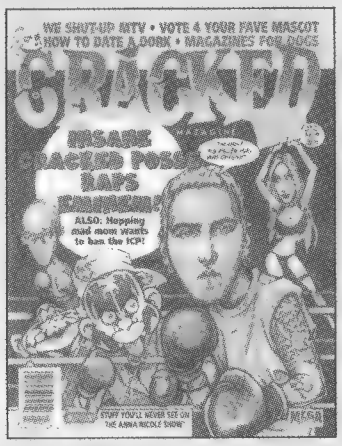
IN BRIEF

Cracked returns

After a six-month layoff, the humor magazine *Cracked* is back. It will return in January, spoofing everything from Eminem to Anna Nicole Smith.

The issue will begin with a parody of Eminem against the Insane Clown Posse in a movie spoof titled "Hate Mile." Next, *Cracked*'s bad boy, Butch, will square off against an angry mom who wants to ban the Insane Clown Posse. The staff at *Cracked* will also show readers a spy-spoof of stunts that Johnny Knoxville would be afraid to do on *Jackass*, and scenes that they won't see on *The Anna Nicole Show*.

Cracked, priced at $3.50, is available at Wal-Mart, Kmart, Barnes & Noble, and some supermarkets.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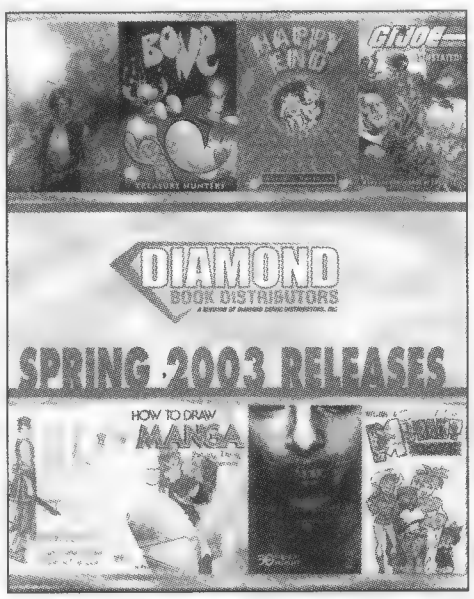
Approaching the bookstore challenge

Diamond reaches out to put comics and more on store shelves

By **Nathan Melby**

Diamond Book Distributors has pushed comics trade paperbacks into bookstores in record numbers, but how, exactly, has the company approached the challenge? The number of those books that customers will find on the shelves would seem to indicate that getting comics to general readers has gone smoothly, but there have been problems to be solved accompanying those triumphs. Diamond Book Distributors Vice President of Sales and Marketing Kuo-Yu Liang talked with ***CBG*** about DBD and how it has solved those problems to make the project a success.

"We are a sales and marketing organization with sales managers both in the field and in the home office who are all publishing and/or book retail veterans," Liang told ***CBG***. "There are dedicated clients and customer services support personnel in the home office. Plus we draw from the expertise and experience from a variety of Diamond Comic Distributors employees — from shipping and fulfillment to promotions to trade shows and to working with libraries."



Diamond Book Distributors' 2003 catalog

Liang said that DBD approaches bookstores many different ways, but they all seem to have been successful so far. Diamond's sales managers visit all their major accounts monthly. Those visited less frequently are communicated with by phone and e-mail.

> ***"We are a sales and marketing organization with sales managers both in the field and in the home office who are all publishing and/or book retail veterans."***

Diamond Book Distributors also puts together a monthly sales kit and three times a year a complete seasonal catalog, as well as an annual complete backlist catalog. The company attends and exhibits at such major industry trade shows as those for Book Expo America and the American Library Association and such regional shows as the Pacific Northwest Booksellers Association show, the Baker & Taylor library sales conference, and chain retailer managers' meetings.

They also advertise in such publications as *Publishers Weekly*, *Library Journal*, *School Library Journal*, and *Voice of the Youth Advocate*. Liang said, "We send monthly materials to 1,300 independent bookstores through Book Sense, a marketing service of the American Booksellers Association. We have dedicated websites designed for bookstores and libraries."

Liang said that DBD exceeded its goals for 2002, but the company is planning improvements to come. "The most difficult have been to get all the publishers up to speed on doing business with the trade channel," said Liang, adding that there are many different requirements for publishers, when it comes to dealing with something different from the direct market. "The trade channel needs information at least four to six months ahead of time. Each product must have an ISBN number. For graphic novels, page count and format is an issue, and so on. I must say, the publishers we represent have done a fantastic job in meeting the challenges of this new opportunity."

But one of Diamond's goals that was met this year had nothing to do with comics. "We've been able to get major retailers, wholesalers, and libraries to focus on the ultimate customers and to deliver them a variety of merchandise that suits their taste. For example, many stores are selling, not just graphic novels, but also role-playing games, anime, collectible card games, board games, and WizKids products. I believe this approach will help to create more pop-culture consumers who will benefit publishers, creators, and the hobby market."

Liang said Diamond's goals for 2003 will be: to improve its customer services, efficiency, and effectiveness to both publishers and retailers to help to grow its core business of graphic novels, role playing games, collectible card games, WizKids products, and anime with key retailers, wholesalers, and libraries to explore such new opportunities as calendars, plush toys, posters, and wall scrolls to find new distribution channels for its publishers.

Diamond Book Distributors has already signed such publishers as Dark Horse Comics, Cartoon Books, and Image Comics. Asked whether they would like to have Marvel Comics back, Liang reponded, "Of course." ✦

INSIDE THIS SECTION

- **Now Appearing** 14
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- **Screening Room** 27

Diamond will provide Future titles in March

Future Comics reconsiders initial plan, bringing line to more shops

By **Nathan Melby**

Despite its initial business plan, Future Comics has announced it will use Diamond Comic Distributors to distribute its line of comics. Founded by veteran comics professionals Dick Giordano and Bob Layton, Future Comics began publishing in 2002 with a plan to bypass Diamond and go straight to retailers through a website, *www.futurecomicsonline.com*.

This marketing arrangement has adapted to include a more traditional approach.

Future Comics Editor in Chief Bob Layton announced Dec. 19, "When we first began our operations, Diamond wasn't part of our business plans. However, with the phenomenal growth of our organization and our pending movie deal, we reconsidered our planned working relationship with the industry's distribution leader.

"After months of negotiating, we've finally come to acceptable terms without compromising the spirit of Future Comics' unique business plan. Our sales policy has been clearly stated from the beginning: We'll sell to anyone as long as it's on our terms, and this Diamond deal does not compromise that policy."

Solicitations for Future Comics' three ongoing titles — *Freemind*, *Metallix*, and *Deathmask* — will appear in Diamond's January *Previews*. Back issues will also be available through Diamond.

Future Comics Partner Dick Giordano said, "I am delighted that we were able to come to terms with Diamond Comic Distributors. Of course, my happiness is, in part, due to the fact that *Deathmask* #1 (a title I will be drawing) will be amongst the first Future Comics solicited by Diamond in their January 2003 catalogue."

Diamond Vice President of Purchasing Bill Schanes said, "Future Comics has a top-notch team of industry professionals. We've been impressed with *Freemind* and *Metallix*, and the early pages of *Deathmask* look fantastic. Diamond will be able to put more Future Comics in retailer outlets, which ultimately means more consumers will be able to enjoy this excellent line of comic books."

Future Comics also has signed other distribution companies to handle its backorders.

A spokesperson from Future Comics had told ***CBG***, "We have FM, Cold Cut, and basically every other distributor. Even Diamond wants some." That statement was confirmed with the December announcement.

Layton said, "We do business with several of Diamond's competitors, so it's only fair we show them the same respect." ✦

Boo!

Dark Horse focuses on added horror titles in 2003

By **Nathan Melby**

Dark Horse's Rocket Comics will be its new adventure line (see Page 18), but the company also plans to form what amounts to a line of titles in the horror genre.

Dark Horse Publicist Lee Dawson told ***CBG***, "We have a great line-up of horror titles coming in 2003."

- *Cal Macdonald: Criminal Macabre* is a mystery by Steve Niles and Ben Templesmith, a five-issue mini-series due in stores May 1.
- *The Goon* by Eric Powell will begin June 1, and there are also plans to reprint Powell's work on *The Goon.*, previously published by Albatross Exploding Funny Books.
- *BPRD: The Soul of Venice* will be four separate one-shots with four different creative teams; Michael Avon Oeming and Miles Gunter will produce the first issue, due to hit stores May 1.
- A *Hauntings* hardcover by Mike Mignola, Gary Gianni, P. Craig Russell, Evan Dorkin, and others is due in stores in September.
- *Blackburne Covenant*, a four-issue series featuring the work of Fabian Nicieza and Stefano Raffaele, is due in stores April 2.
- *The Devil's Footprints*, a four-issue mini-series by Scott Allie and Paul Lee, will go on sale March 5.
- *Mike Mignola's The Art of Hellboy*, a hardcover featuring previously unpublished art and unused and unpublished covers, will go on sale March 26 for $49.95. ✦

Dark Horse will release The Art of Hellboy in 2003.

TOP SELLING COMICS

December 2002

The following comics are the preorder projections for the month of December based on orders placed by retailers reporting to ***Comics & Games Retailer****'s Market Beat column. The number at right is in thousands of copies ordered.*

1	*Batman*	DC	88
2	*Amazing Spider-Man*	Marvel	77
3	*Ultimate Spider-Man*	Marvel	74
4	*Ultimate X-Men*	Marvel	68
5	*Transformers*	Dreamwav	62
6	*New X-Men*	Marvel	61
7	*Ultimates*	Marvel	56
8	*Ult. Daredevil/Elektra*	Marvel	51
9	*JLA*	DC	47
10	*Transformers: The War Within*	Dreamwav	47
11	*Green Arrow*	DC	47
12	*Uncanny X-Men*	Marvel	45
13	*G.I. Joe*	Image	44
14	*Spider-Man/Black Cat: The Evil That Men Do*	Marvel	43
15	*Transformers: Armada*	Dreamwav.	41
16	*Daredevil/Bullseye: The Target*	Marvel	37
17	*Avengers*	Marvel	37
18	*Daredevil*	Marvel	34
19	*Fantastic Four*	Marvel	34
20	*Wolverine*	Marvel	31
21	*Incredible Hulk*	Marvel	30
22	*Thundercats*	DC	28
23	*X-Statix*	Marvel	27
24	*Punisher*	Marvel	27
25	*Captain America*	Marvel	27
26	*Battle of the Planets*	Image	23
27	*Peter Parker, Spider-Man*	Marvel	21
28	*JSA*	DC	20
29	*The Truth*	Marvel	20
30	*Hawkman*	DC	18
31	*X-Treme X-Men X-Pose*	Marvel	17
32	*Green Lantern*	DC	17
33	*Detective Comics*	DC	17
34	*Exiles*	Marvel	15
35	*Agent X*	Marvel	14
36	*Sojourn*	CrossGen	12
37	*Powers*	Image	11
38	*Star Wars: Empire*	Dk Hors	11
39	*X-treme X-Men*	Marvel	8
40	*Batman: Gotham Knights*	DC	8

Source: Comics & Games Retailer

NEW COMICS shipping Jan. 12-18

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comic Publications

Laugh Digest #181, $2.39
Sabrina Vol. 2 #41, $2.19

CPM Manga

Geobreeders Book 5: Big Trouble At Tokyo Tower, $15.95

CrossGen

Negation #14, $2.95
Sigil #32, $2.95
Sojourn #19, $2.95

Dark Horse

Cannon God Exaxxion Stage 2 #13, $3.50
Coop Journal, $9.99
Lone Wolf 2100: Red File, $2.99
Mike Mignola's B.P.R.D Coll. TP, $17.95
Shephard Fairey Journal: OBEY, $9.99
Super Manga Blast! #29, $5.99

DC Comics

Action Comics #799, $2.25
Aquaman Archives Vol. 1 HC, $49.95
Automatic Kafka #7, $2.95
Azrael: Agent of the Bat #98, $2.95
Batgirl #36, $2.50
Batman: Gotham Knights #37, $2.75
Black Sun #5 (of 6), $2.95
Forever Maelstrom #3 (of 6), $2.95
Green Lantern #158, $2.25
Hunter: The Age of Magic #19, $2.75
JLA: The Golden Perfect TP, $12.95
Lucifer #34, $2.50
Mek #3 (of 3), $2.95
Nightwing #77, $2.25
Powerpuff Girls #34, $2.25
Supergirl #78, $2.50

Dork Storm Press

Snapdragons #3, $2.99

Gutsoon! Entertainment

Fist of North Star: Master Ed Vol. 1 GN, $14.95
Fujin Magazine #6, $0.99
Raijin Comics #6, $4.95

Image Comics

G.I. Joe #14, $2.95
Hawaiian Dick #2, $2.95
Invincible #1, $2.95
Tech Jacket #3, $2.95

Marvel Comics

Amazing Spider-Man #49, $2.25
Captain America #8, $2.99
Captain America Vol. 1: The New Deal HC, $22.99
Daredevil/Elektra: Love & War HC, $29.99
Daredevil: The Movie Official Comic Book Adaptation, $3.50
Daredevil: The Movie TP, $12.99
Incredible Hulk #49, $2.25
Iron Man #64, $2.25
Marville #5, $2.25
New X-Men #136, $2.25
Soldier X #7, $2.25
Spider-Girl #56, $2.25
Ultimate Daredevil And Elektra TP, $11.99
Ultimate Spider-Man #35, $2.25
Wolverine #185, $2.25

Oni Press

Queen & Country #13, $2.95

Titan

Judge Dredd: Innocents Abroad GN, $14.95
Transformers: Fallen Angel GN, $19.95

Viz Communications

All-New Tenchi Muyo Part 2 #4 (of 5), $2.95
Animerica February 2003 Vol. 11 #2, $4.95
Battle Angel Alita: Last Order Part 1 #5, $2.95
Dragonball Part 6 #1 (of 8), $3.50
Gundam: The Origin #4, $7.95
Medabots Vol. 4: Finale GN, $9.95
Shonen Jump Vol. 1 #3 March 2003, $4.95
Silent Mobius: Part 12 Hell #2 (of 5), $2.95
Zoids: Chaotic Century #12 GN, $5.95

NOW APPEARING!

January 13

Donna Barr (*Desert Peach, Stinz*) at Million Year Picnic, 99 Mt. Auburn St., Cambridge, **Massachusetts** 02138. Call (617) 492-6763 for times.

January 15

Donna Barr (*Desert Peach, Stinz*) at Modern Myths, LLC, 34 Bridge St., Northampton, **Massachusetts** 01060. Call (413) 582-6973 for times.

January 25

Amber Benson (*Buffy the Vampire Slayer* cast member Tara) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101, beginning at noon.

January 31

Donna Barr (*Desert Peach, Stinz*) and other artists, including **Roberta Gregory**, at Lee's Comics, 1020-F N. Rengstorff Ave., Mountain View, **California**. Call (650) 965-1800 for times.

February 1

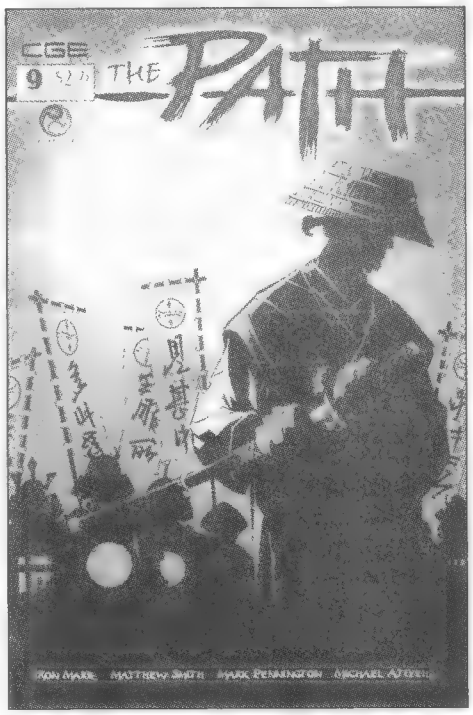
Anthony Montgomery and **Dominic Keating** (*Enterprise* cast members Ensign Travis Mayweather and Lt. Malcolm Reed, respectively) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101. Call (805) 963-2168 for times.

CrossGen makes creative changes

Sears is new art director, Smith and Eaglesham join the company

Two new staffers will be making their ways to Tampa, while two CrossGen regulars switch titles and a regular will move away. When the shifts are completed, there will be big changes for *The Path*, *Sigil*, and *Crux*.

As of #13, Matthew Smith will take over as penciller of *The Path*, while Bart Sears focuses on his new job as full-time art director.



***The Path* will undergo a change in its art team with #13.**

Smith comes to CrossGen from Albany, N.Y., where he worked on *Nightcrawler* for Marvel, DC's *Day of Judgment*, and short stories for Mike Mignola's *Hellboy*.

"I'm looking forward to drawing a book that is as complex and interesting as *The Path*," Smith said. "The story and environment is one that no one touches on in American comics. It's a mix of realistic and fantastic elements unlike anything we've seen before. I've never felt very comfortable working with over-the-top super-heroics, so to work on a book like *The Path* is a dream come true."

"Art directing duties have just kept growing."

As of *Crux* #22, inker Roland Paris will move to the title scripted by Steve Epting, as Rick Magyar moves to the new title *Solus*. "It's good to be on a regular title after doing relief issues," said Paris. "I really enjoy working on Steve's stuff. It's a different style than I am used to inking, so it has been quite a challenge to live up to what Rick did and uphold the artistic integrity of the book."

The new art team for *Sigil* will consist of penciller Dale Eaglesham, inker Andrew Hennessy, and colorist Andrew Crossley. Eaglesham comes to CrossGen from DC Comics, and his work has included *Green Lantern*.

"It's very exciting to be joining such a quality organization," Eaglesham said. "CrossGen is setting new industry standards, and I'm proud to be able to be a part of it. This can only become a very stimulating and rewarding experience. I look forward to it."

As CrossGen's full-time art director, Sears will oversee production of CrossGen's 14 monthly titles as well as three new titles from Code 6 Comics.

"The art directing duties at CrossGen have just kept growing," said Sears. "Even with six assistant art directors, each specializing in their own areas, the workload is very high. Matt Smith did a tremendous job on *The Path* #9 as a relief artist and he was our only choice for taking over the pencilling work. He's already raising the bar to a new level."

Sigil penciller Scot Eaton, who has been with CrossGen for two years, is leaving CrossGen to pursue other opportunities. He said, "It's been a great two years. I value the friends I've made, some of whom will be friends for life. I wish CrossGen the best of luck with all their future endeavors."

"I'm very sorry to see Scot go," said Sears. "He's a gentleman and an excellent artist. He came into an unstable situation and made that book his own. He's really created a vivid and believable universe; his design work alone is remarkable. Through his run on *Sigil*, he has filled page after page of powerful artwork that just reaches out and grabs you. He leaves a huge void that has not been easy to fill." ✦

CONFIRMED SHIPPING

They're out there: We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Dec. 27:

ACG: *ACG Heroes TP*, $10.95 (Aug)
Star Western #10, $5.95 (Oct)
Summer Love #1, $5.95 (Nov)
Tales of Forbidden Worlds #1, $5.95 (Oct)

Active Synapse: *Sandwalk Adventures* #5, $2.95 (Oct. 27-Nov. 2)

Airwave Comics: *El Mucho Grande* #1, $5.95 (Dec)
Mr. Magoo Christmas Carol Comic & DVD, $22.98 (Dec. 15-21)

AiT/Planetlar: *Annotated Mantooth TP*, $12.95 (Dec)

Anarchy Studios: *XIN Legend of the Monkey King* #1, (two covers $2.99; two Sp Ed $29.95) (Nov)

Antarctic Press: *Cybertronian Transformers Index*, $29.95 (Aug)
Gold Digger #38, $3.50 (Dec)
Warrior Nun Areala #13, $2.99 (Dec)

Archie Comic Publications: *Betty & Veronica* #183, $2.19 (Dec. 22-28)
Betty & Veronica Digest #135, $2.39 (Dec. 22-28)
Betty & Veronica Spectacular #58, $2.19 (Dec. 22-28)
Jughead's Double Digest #91, $3.59 (Dec. 22-28)
Sonic The Hedgehog #118, $2.19 (Dec. 22-28)

Basement Comics/Amryl Entertainment: *Fantastic Stories* #3, $2.95 (Oct)
Fantastic Stories Sp Ed #3, $8.95 (Nov)

Bongo Comics: *Simpsons Comics* #77, $2.50 (Dec)

Broadsword Comics: *3 Little Kittens* #3: Purr-fect Weapons, $2.95 (Sp Ed $19.99) (Dec)

Cartoon Books: *Bone* #50, $2.95 (Sep)

CrossGen: *Archard's Agents* #1, $2.95 (Dec. 22-28)
Edge #9, $7.95 (Dec. 22-28)
Meridian #31, $2.95 (Dec. 22-28)
Path #10, $2.95 (Dec. 22-28)
Ruse #15, $2.95 (Dec. 22-28)

Dark Horse: *Buffy The Vampire Slayer* #52, (two covers $2.99) (Dec. 22-28)
Cannon God Exaxxion #4: Stage 1 (5 of 8), $2.99 (Mar. 17-23)
Darkness Falls: Tooth Fairy - Tragic Life of Matilda Dixon, $2.99 (Dec. 29-Jan. 4)
Grendel: Red, White, & Black #4 (of 4), $4.99 (Dec. 8-14)

DC Comics: *Action Comics* #798, $2.25 (Dec. 22-28)
Batman #610, $2.25 (Dec. 22-28)
Batman/Aliens II #1 (of 3), $5.95 (Dec)
Batman: Family #8: Blackout (of 8), $2.95 (Dec. 15-21)
Batman: Gotham Adventures #57, $2.25 (Dec. 22-28)
Catwoman #14, $2.50 (Dec. 22-28)
Dexter's Laboratory #33, $2.25 (Dec. 22-28)
Fight For Tomorrow #4 (of 6), $2.50 (Dec. 22-28)
Filth #7 (of 13), $2.95 (Dec. 22-28)
Flash #193, $2.25 (Dec. 22-28)
Global Frequency #3 (of 12), $2.95 (Dec. 22-28)
Gotham Central #2, $2.50 (Dec. 22-28)
Gotham Girls #5 (of 5), $2.25 (Dec. 15-21)
Hellblazer #179, $2.75 (Dec. 22-28)
JLA #76, $2.25 (Dec. 22-28)
League of Extraordinary Gentlemen Vol. II #4 (of 6), $3.50 (Oct. 20-26)
Legion #15, $2.50 (Dec. 22-28)
Out There #15, $2.95 (Dec. 22-28)
Power Company #11, $2.75 (Dec. 15-21)
Promethea #24, $2.95 (Dec. 22-28)
Resistance #4, $2.95 (Dec. 22-28)
Thundercats #5 (of 5), $2.95 (Dec. 15-21)
Titans #48, $2.75 (Dec. 22-28)
Wonder Woman #187, $2.25

Dream Weaver Press: *Tall Tails: Thieves Quest* #11, $3.50 (Dec)

Dreamwave: *Darkminds: Macropolis* #4, $2.95 (Jul)
Transformers: Armada #6, $2.95 (Dec)

Fantagraphics Books: *Dead End HC*, $13.95 (Sep)
Menage A Trois #1, $3.50 (Oct)
Orient Sexpress #4, $3.50 (Dec)
T.O.T.T. HC, $49.95 (Sep)

Funnypages Press: *Opposite Forces* #2, $2.95 (Dec)

Gutsoon! Entertainment: *Fujin Magazine* #4, $0.99 (Dec)
Raijin Comics #4, $4.95 (Dec)

IDW Publishing: *Mage Knight: Stolen Destiny* #3 (of 5), $3.50 (Dec)

Image Comics: *Athena Inc. Agents Roster* #1, $5.95 (Nov. 3-9)
G.I. Joe Vol. II: Reckonings TP, $12.95 (Dec. 8-14)
Goldfish: The Tenth Anniversary HC, $49.95 (Nov. 17-23)
Paradigm #4, $3.50 (Dec. 1-7)
Tom Judge: End of Days #1, $3.99 (Dec)

Kenzer & Company: *Knights of the Dinner Table* #74, $3.99 (Dec)

Lightspeed Press: *Finder* #29, $2.95 (Nov)

Marvel Comics: *Agent X* #6, $2.25 (Dec. 22-28)
Amazing Spider-Man #48, $2.25 (Dec. 8-14)
Avengers #62, $2.25 (Dec. 22-28)
Call of Duty Vol. 1: The Brotherhood, $14.99 (Dec. 22-28)
Captain America #7, $2.99 (Dec. 15-21)
Fantastic Four #64, $2.25 (Dec. 22-28)
G.I. Joe Vol. 5, $24.99 (Dec. 22-28)
Iron Man #63, $2.25 (Dec. 22-28)
Marville #4, $2.25 (Dec. 15-21)
Paradise X #8 (of 13), $2.99 (Dec. 22-28)
Spider-Man, Tangled Web #21, $2.99 (Dec. 22-28)
Spider-Man's Get Kraven #6 (of 7), $2.25 (Nov. 10-16)
Ultimate Daredevil & Elektra #3 (of 4), $2.25 (Dec. 22-28)
Ultimate War #2 (of 4), $2.25 (Dec. 22-28)
Wolverine #184, $2.25 (Dec. 22-28)
X-Statix #6, $2.25 (Dec. 22-28)
X-Treme X-Men Vol. 2: Invasion!, $19.99 (Dec. 15-21)
X-Treme X-Men: X-Pose #2 (of 2), $2.99 (Dec. 22-28)

Nice One Entertainment: *Get Carter! Last Dragon Scout* #2, $2.95 (Sep)

Oni Press: *Courtney Crumrin & The Coven of Mystics* #1 (of 4), $2.95 (Dec)
Queen & Country: Declassified #2 (of 3), $2.95 (Dec. 15-21)

Radio Comix: *Big Funnies* #7 , $4.99 (Dec. 15-21)

Verotik: *Inquisitor* #1, $3.95 (Dec)

Viz Communications: *Bastard!!* #13 Empress, $3.95 (Dec. 15-21)
Ceres, Celestial Legend Part 4 #3 (of 4), $3.50 (Dec. 15-21)
Silent Mobius: Hell Part 12 #1 (of 5), $2.95 (Dec. 15-21)
Vagabond Vol. 4 TP, $12.95 (Dec. 15-21)

NEW COMICS shipping in JANUARY

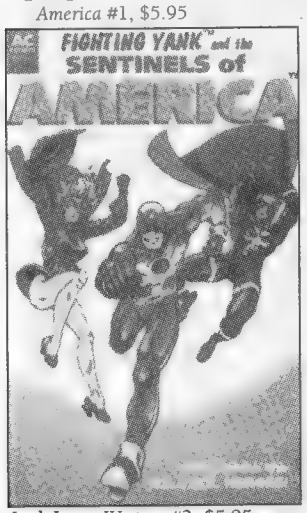
This list shows comics scheduled to ship during this month, that, to the best of our knowledge, have not yet had specific release dates announced. Be aware that comics can take two or three days to reach retailers once they are shipped, so comics that are shipped at the end of the month may not appear in your local store until early the following month.

Aardvark Vanaheim
Cerebus #286, $2.25

About Comics
Stewart The Rat #1, $3.95

Abstract Studios
Strangers In Paradise Vol. III #56, $2.95

AC Comics
Femforce: Sisters In Sin Ltd Revised Ed, $21.95
Fighting Yank and the Sentinels of America #1, $5.95



Lash Larue Western #2, $5.95
Men of Mystery #38, $6.95

Academy of Heroes
Amazing Adventures from Zoom's Academy HC, $24.95

ACG
American Mangas Vol. 1 TP, $16.95
Charlton Special Collection #1, $5.95
Forbidden Herbie #1, $5.95
Star Western #12, $5.95
Tales of Valor #1, $5.95
Vengeance Squad #2, $5.95

Airship Entertainment
Girl Genius #9, $3.95
Myth Adventures GN Vol. 2, $19.95 (Sp Ed $27.95)

AiT/Planetlar
Channel Zero: Jennie One GN, $9.95
Couriers GN, $12.95

Albatross Exploding Funny Book
Goon Vol. 1: Rough Stuff TP, $15.95

Alchemy Texts
Armageddon Patrol Fatal Mistakes Special, $2.99

Alternative Comics
Cusp One-Shot, $3.95

Amaze Ink (Slave Labor Graphics)
Comic Book Heaven Vol. 2 #8, $2.95
Hsu and Chan #1, $2.95
My Monkey's Name is Jennifer #6, $2.95

Anarchy Studios
Vampi #25, $2.99 (Sp Ed $9.95)
Xin: Legend of the Monkey King #3, $2.99 (Sp Ed $9.95)

Angry Naked Comics
Monkey Man Unleashed #3 (of 3), $2.95

Antarctic Press
Dragon Arms #2, $3.50
Gold Digger #39, $3.50
How To Draw Manga #21, $4.95
Killbox #2, $5.00
Luftwaffe: 1946 #5, $5.95
Mangazine #40, $8.99
Neotopia #1, $3.95
Ninja High School #102, $3.50
No-No UFO #5, $3.99
Twilight X Vol. 1: After War S/N Ed TP, $49.95
Twilight X: Storm #1, $3.50
Warrior Nun Areala #14, $3.50

Askari Hodari Books
Askari Hodari #1 (of 6), $2.50

Astonish Comics
The Lab #2, $3.50

Autumn Press
Monster Club #2, $3.50

Avatar Press
Alan Moore's The Courtyard #1, $3.50
Jungle Fantasy Preview #1, $6.00
Raw Media Quarterly #12, $3.95 (two Sp Ed $6.00)
Shi Pandoras Box Preview, $1.99 (two Sp Ed $5.95)
Threshold #49, $5.95
Tim Vigil's Webwitch RYP #1, $5.95 (Sp Ed $12.95)
Warren Ellis' Strange Killings TP, $9.95
Warren Ellis's Scars #3 (of 6), $3.50 (Sp Ed $3.95)

Basement Comics/ Amryl Entertainment
Cavewoman: Prehistoric Pinups Book 3, $8.95 (Sp Ed $9.95)
Latex Alice #0, $2.95

Black Library
Inferno! Magazine #34, $6.95
Warhammer Monthly #64, $3.50

Black Swan Press
Pirate Tales Magazine #1, $7.00

Bongo Comics
Futurama Comics #11, $2.50
Simpsons Comics #78, $2.50

Broadsword Comics
Tarot: Witch of the Black Rose #18, $2.95 (Sp Ed $19.99)

Castle Rain Entertainment
Jack The Lantern #1 (of 5), $3.00

Chiseled Comics
Wanderlust: Heaven's Fire #1 (of 3), $2.95

Claypool Comics
Elvira #117, $2.50
Soulsearchers #58, $2.50

Comicsone.Com
Crouching Tiger, Hidden Dragon GN #2, $13.95
Legendary Couple GN #3, $13.95
Mega Dragon & Tiger GN #3, $13.95
Onegai Teacher: Please Teacher GN #1, $9.95
Saint Legend GN #3, $13.95
Storm Riders GN #10, $13.95
Weapon of the Gods GN #6, $13.95

Comicstories.Com
Gemini Solution #1, $4.99
West of the Dakotas #1, $4.99

Deux Graphica Studio
Astika #0, $2.99
Genome #0, $2.99

DI
Content #1, $3.00

Dreamwave
Darkminds: Macropolis Vol. 1 TP, $9.95
Fate of the Blade #5, $2.95
Limbo City #1, $2.95
Sandscape #1, $2.95
Transformers: Armada #7, $2.95
Transformers: Generation One Vol. 1 HC, $49.99

Transformers: War Within #4, $2.95
Warlands Vol. 3 #3, $2.95

El Capitan Books
Stray Bullets #29, $3.50

Eurocomics
Zora: She Vampire GN Vol. 1, $9.50

F.52 Diffusion-Galerie
Fallen Angel, $15.95
Fallen Angel, $25.95
La Digue, $13.95

Fantagraphics Books
Bondage Fairies Extreme #14, $3.50
Bondage Fairies: Fairie Fetish Collection TP, $19.95
Elizabeth Bathory #3, $3.50
Great Comic Book Heroes SC, $8.95
Menage A Trois #2, $3.50
Nightmare Alley SC, $14.95
Small Favors #7, $3.50
Storylines #1, $4.95
Weasel #6, $12.95 (Sp Ed $19.95)

Geek Punk
Super Hero Happy Hour #1, $3.00

Girl Twirl Comics
Jane's World #1, $2.95

Gutsoon! Entertainment
Fujin Magazine #8, $0.99
Raijin Comics #8, $4.95

Harris Comics
Vampirella #17 Reg Ed, $2.99 (two Sp Ed $9.95)

Heavy Metal Magazine
Heavy Metal Special Spring 2003, $5.99

I.C. Entertainment
Amerimanga Vol. 1 #2, $7.99

Eden Vol. 1 GN, $15.95
Eden Vol. 2 #1, $2.95
Heartcore #4, $2.95
Hyper Dolls Vol. 3 GN, $15.95
I Love You #1, $2.95
Oh My! #2, $2.95
Vampire Yui Vol. 3 GN, $17.95
Vampire Yui Vol. 5 #5, $2.95

Icarus Publishing
Tea Club #3, $2.99

IDW Publishing
30 Days of Night TP, $17.99
CSI: Crime Scene Investigation #1 (of 5), $3.99

Mage Knight: Stolen Destiny #4 (of 5), $3.50

Image Comics
Battle of the Planets/Witchblade #1, $6.99
Darkness Vol. 2 #2, $2.99
Tomb Raider #27, $2.99
Tomb Raider Journeys #9 (of 12), $2.99
Witchblade #62, $2.99

Immedium
Nine of One #2: Window To The World (of 3), $2.95

Keenspot Entertainment
L33T: Comics For Gamers #10, $4.95

Kenzer & Company
Knights of the Dinner Table #75, $3.99
Knights of the Dinner Table: Everknights #4, $2.99
Knights of the Dinner Table: Illustrated #18, $2.99

Last Gasp
The Big Fat One, $39.95

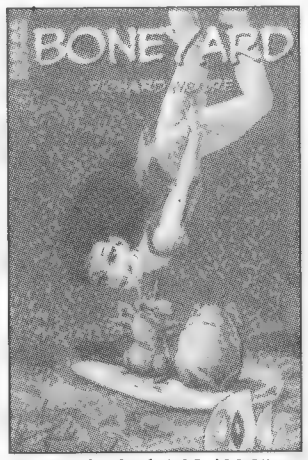
Lightspeed Press
Finder #30, $2.95

Lumakick Studio
Lumakick #1, $4.95

Misc! Mayhem Productions
Supercar #2, $2.95

Moonstone
Moonstone Monsters: Vampire Vixens #1, $2.95
Moonstone Noir: Jack Hagee, Private Eye GN, $5.50

NBM
Boneyard #9, $2.95



Casa Howhard Vol. 1 SC, $10.95
Casa Howhard Vol. 2 SC, $10.95
Dungeon #4, $2.95
Remembrance Things Past Vol. 3: Within Budding Grove Pt 2 HC, $16.95

New England Comics
Panzer! #1, $3.75

Nice One Entertaiment
Get Carter! Last Dragon Scout #4, $2.95

NW Studios
Spirit of the Amazon #2, $2.95

Octopus
Interman GN Vol. 1, $19.95

Oni Press
Courtney Crumrin & The Coven of Mystics #2 (of 4), $2.95
Queen & Country Vol. III: Crystal Ball TP, $14.95 (Sp Ed $30.00)
Queen & Country: Declassified #3 (of 3), $2.95

Peter Four Productions
Specwar #6, $3.25

Radio Comix
Bureau Mana Investigation #6, $2.99
Furrlough #121, $2.99
Genus: Male #2, $4.99
Milk #33, $2.99
Space Race! #1, $2.99

Rebellion
2000 AD #1322, $3.25
2000 AD #1323, $3.25
2000 AD #1324, $3.25
2000 AD #1325, $3.25
Judge Dredd Megazine #202, $10.99

Saddle Tramp Press
Holliday #4, $3.00

Second To Some Studios
Fade from Blue #5, $1.50

Shanda Fantasy Arts
Extinctioners Vol. 2 #12, $4.99
Fantastic Furry Stories #4, $4.99

Studio G
Murcielaga/She Bat #4, $2.95

TCZ Studio
Celestial Zone #23, $9.95

Titan
Judge Anderson: Hour of the Wolf GN, $16.95
Slaine: The Horned God Vol. 2, $14.95
Transformers: Legacy of Unicron GN, $19.95
Transformers: Rage In Heaven PX HC GN, $24.95

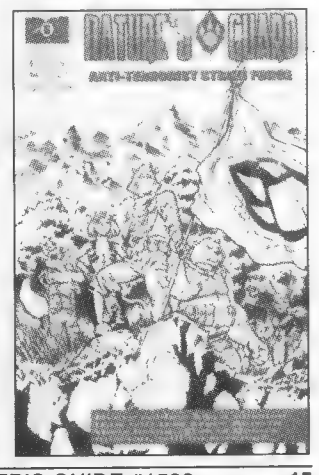
Tokyopop
Cardcaptor Sakura Master of the Clow Vol. 3 GN (of 6), $9.99
Chobits Vol. 4 GN (of 7), $9.99
Dragon Knights Vol. 6 GN (of 17), $9.99
GTO Vol. 10 GN (of 25), $9.99
Gundam Wing: Last Outpost Vol. 2 TP (of 3), $9.99
Initial D Vol. 6 GN (of 20), $9.99
Invu Vol. 1 GN, $9.99
Love Hina Vol. 9 GN (of 14), $9.99
Lupin III Vol. 2 GN, $9.99
Marmalade Boy Vol. 5 GN (of 8), $9.99
Mars Vol. 9 GN (of 15), $9.99
Rave Vol. 1 GN, $9.99
Real Bout High School Vol. 5 GN, $9.99
Shaolin Sisters Vol. 1 GN (of 5), $9.99
Skull Man Vol. 5 GN (of 7), $9.99
Wish Vol. 4 GN, $9.99

Tony Raiola
Dick Tracy Purple Cross Gang Part 1, $9.50
Little Orphan Annie Little Worker, $9.50

Top Shelf Productions
Jennifer Daydreamer #1: Oliver, $4.95

Vamperotica
Vamperotica Lust For Luxura #2, $3.95

Warpton Comics
Nature's Guard #3 (of 3), $2.50



THE REVIEWS SPEAK FOR THEMSELVES...

"Ambitious, political, pointedly critical...and very New York-centric, this is an engaging, fast-paced action-drama..."
—PUBLISHERS WEEKLY

"New York is the central character in a story, which begins with a shooting reminiscent of the Amadou Diallo shooting. ... Added to the brew are issues of religion, politics and race relations," which all add up to "The Amazing Adventures of New York City."
— The New York Times

"Highly original....the framing of a fictional mystery tale within a socially conscious outlook is refreshing, when comics rarely touch any 'social issues' with vigor."
—ZENTERTAINMENT.COM

"...the use of the single color with black works well, many panels are striking, and overall it's a dynamic treatment of the fantasy adventure."
—Comics Buyer's Guide

"*The Festering Season* is no light read, it is full of twists and turns and conflicting motivations, and these 227 [story] pages will keep you engrossed for quite some time. "
—the 4th Rail.com

The Festering Season™
by Kevin Tinsley & Tim Smith 3
published by Stickman Graphics
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FEATURED ITEM

GEORGE PÉREZ RETURNS

AND THE CROSSGEN UNIVERSE WILL NEVER BE THE SAME!

Audra Radiant is putting the pieces of her life back together. The problem is that they're all scattered on different worlds! Watch as Audra goes from pulp hero to barbarian warrior, changing identities as she tours the worlds of the CrossGen Universe in search of herself. The answers will change her life – and the universe – forever!

SOLUS #1

Written by Barbara Kesel, art by George Pérez & Rick Magyar, colors by Larry Molinar

48 pages full color – 32 PAGES OF STORY!
on sale March 26 ...$2.95

Comics 2003: A preview

Publishers pick Top 5 favorites from their upcoming releases

By **Nathan Melby**

Comics companies have projects galore in preparation for release during the upcoming year.

CrossGen Comics

CrossGen will introduce five titles beginning in 2003, including a monthly that features work by George Pérez and an odd take on the concept of a modern super-hero family.

The six-issue mini-series *The Crossovers* will begin its release Jan. 29. The title tells a story about a family in which each member lives a separate life — from a super-hero archetype father to his wife who slays vampires by night. Writer Rob Rodi told ***CBG*** in #1509, 'They all have their own secrets that the others don't know about.'

Also set to hit stores on Jan. 29 is CrossGen's *Brath* prequel. In the story written by Chuck Dixon with art by Andrea DiVito and Brad Vancata, Brath Mac Garen is a warchief of a clan that rules the last free land on the planet. Now, an evil emperor threatens his land and clan, and Brath and his people are the only ones who will try to prevent his enslaving the entire world.

The company will revive a familiar title and provide a new one on Feb. 12: Brian Pulido's *Lady Death* will find a new home and a new look, and Brandon Peterson will draw Ron Marz' four-issue science-fiction mini-series *Chimera*.

In March the company will ship *Solus* #1, which will be its 300th consecutive on-time CrossGen issue. There's more than promptness involved in the announcement, since *Solus* will not only feature the return of George Pérez to monthly comics, the storyline will also take readers through the CrossGen universe, as its focal character tries to put the pieces of her life together by visiting its assorted worlds.

Dark Horse

Dark Horse Publicist Lee Dawson told ***CBG***, "We have a great line-up of horror titles coming in 2003. While it won't be an imprint, *per se*, we are focusing this as a line."

Titles will include new projects and fresh takes on old ones, beginning with *Hellboy: Weird Tales*, a new bi-monthly anthology in which artists display their respective approaches to Mike Mignola's Hellboy. The first issue of that project will ship Feb. 26, and the company promises a number of horror-themed proj-

"While it won't be an imprint, per se, we are focusing on this as a line."

– Lee Dawson
Dark Horse

Agent Smith mini-bust

Brath

Kingdom Come *action figures*

ects for the year.

The publisher has scheduled a line of *The Matrix* mini-busts featuring Neo, Trinity, Morpheus, and Agent Smith for the new year. Gentle Giant Studios will once again be doing the busts, and Neo and Trinity mini-busts (with removable sunglasses) will start the releases May 14 for $50 each.

Another project for the year comes from Tezuka Properties: manga from the creator of *Astro Boy*, including *Metropolis*, *Future World*, and *Lost World*, with Metropolis going on sale April 2.

The company's license for *Star Wars* properties has given it the goal of keeping fans happy until Episode 3 hits theaters, so its ongoing *Republic* title will feature the Clone Wars and include events that will not be seen in the next film — and a number of special *Star Wars* projects are in the works for 2003.

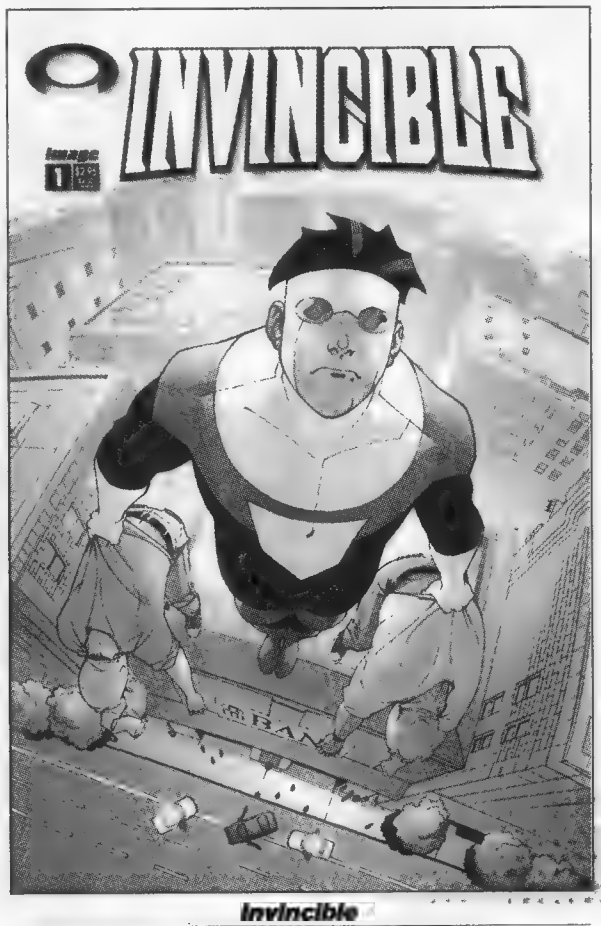
In the summer, the firm will introduce its Rocket Comics line of adventure titles, and it has already established the website *www.rocketcomics.net*, to be updated weekly with news and images.

DC Comics

DC's three imprints will include a project concerning the young life of its most famous hero and action figures based on one of its most popular mini-series.

Written by Mark Waid and pencilled by Leinel Yu, *Superman: Birthright*, a 12-issue maxi-series due to hit stores in the spring, tells the story of Clark Kent's life as he learns the truth about his home planet and himself.

Neil Gaiman returns to Vertigo with *The Sandman: Endless Nights*, a hardcover featuring seven new short stories focusing on each member of The Endless. Due to hit stores in spring, the book will feature work by such artists as Milo Manara, Miguelanxo Prado, P. Craig Russell, Barron Storey, and Bill Sienkiewicz.



Invincible

Alex Ross and Mark Waid's vision of the future of the DC universe in *Kingdom Come* will emerge in three dimensions, when DC releases the first wave of Kingdom Come action figures July 16. Featured in the first series will be Superman, Wonder Woman, Green Lantern, and Hawkman.

Matt Wagner will tackle the relationships of three of DC's key characters in *Batman / Superman / Wonder Woman: Trinity* in the spring. The three-part mini-series will be set early in the three heroes' career, and will pit them against Bizarro, Ra's al Ghul — and, possibly, each other.

WildStorm will begin the second volume of *The Authority* series. The new ongoing title, written by Robbie Morrison and Dwayne Turner, is due to hit stores beginning in May. WildStorm Editor Ben Abernathy described the project to ***CBG***, "It is going to be to some degree what *The Authority* has already established. It will feature stuff only the imagination hold bounds to."

Image

A major direction for Image Comics at the start of the year will come from its launch of new super-hero characters. Scheduled for release at the rate of one a week, the company will begin the project with the release of *Firebreather* Jan. 1.

Jan. 8 is scheduled to see *Venture* hitting comics shops.

Invincible will follow on Jan. 15.

Dominion is scheduled for Jan. 22.

The Clockmaker will wind up the project's opening salvo on Jan. 29.

The five different series will feature such creative talents as Keith Giffen, Phil Hester, and Robert Kirkman.

I'M THROUGH WITH ALL MY TESTS. WE CAN BEGIN WIDESCALE FIELD TESTS TOMORROW!
THAT'S MAGNIFICENT, TOM! THIS MEANS WE CAN BEGIN OUR DECRIMINALIZATION PROGRAM EVEN SOONER THAN I EXPECTED!
LET'S ALL GIVE TOM A ROUND OF APPLAUSE.
HMMM.

Squadron Supreme

Marvel

Marvel is anticipating a year with high media presence, thanks to the high-profile release of theatrical Marvel projects. But there are still comics to be made and there will be some surprises and changes for Marvel fans in 2003.

"Fans will have to wait a little while to find out why."

— Michael Doran
Marvel

Squadron Supreme will return as a MAX title in 2003 under the name *Supreme Power*. Creators J. Michael Straczynski and Gary Franks will bring back the characters from 1986's 12-issue maxi-series.

Neil Gaiman will write a limited series called *1602*, and Andy Kubert will pencil.

Some of the big Marvel titles will undergo cosmetic changes, the biggest being *Wolverine*, when the creative team of Greg Rucka and Darick Roberts take over with #189.

Mark Silvestri will tackle a four-issue run of *New X-Men* in late 2003, and Marvel Marketing and Communications Manager Michael Doran told ***CBG*** to look out for *Marville* #7, "Though fans will have to wait a little while to find out why." ✦

Wrestling with DC reviews

Tony *Fights for Tomorrow* with *Filth* and *Harley Quinn*

Ah, but a man's reach should exceed his grasp, or what's a heaven for?

— Robert Browning

By **Tony Isabella**

Regular readers of *Tony's Online Tips*, my thrice-weekly column for those benighted souls who, against all reason, can't get enough of my blatherings here, know I embarked upon my own DC Challenge in December. I took the 82 comics and other books from the month's DC shipment, retentively arranged them in alphabetical order, and made a vow to read and review every last one of them.

Even three online columns per week doesn't give me enough room to cover so many titles — one certainly can't fault DC for providing readers with a plethora of choices — so I'm slipping a few of those reviews into this venue. (If you'd like to read the rest of these DC reviews, my Internet columns are archived at *www.perpetualcomics.com*.)

Several things become apparent when one reads so many comics from this publisher. First, DC offers as great a variety of genres and styles as almost any other comics outfit and more variety than most. Second, though the quality of these titles can be and often is uneven, the overall average is high. Third, DC editorial, and especially DC universe editorial, needs to rethink how it presents itself to new or returning readers.

In an earlier time, editors and writers understood that any comic book could be someone's first comic book. They took pains to make sure the newest reader received enough information in the opening pages of their comics to be able to understand enough of the backstory to enjoy his purchase and, it was hoped, come back for the next issue. That skill has been largely lost or abandoned.

Marvel's answer to this deficiency was to add a "What Has Gone Before" page to its ongoing titles. It cost their comics a page of story and art, but I consider it a price well paid. DC needs to come up with its own solution to this problem or, failing that, steal Marvel's.

I'm no stranger to the various DC titles, even those I haven't read in years, and I'm struggling to follow many of its stories. I understand the desire to "write for the collection": to write so that your work reads smoothly when an entire story arc is gathered in a volume more permanent than the monthly pamphlet format. But, if DC is going to publish pamphlets, it should take into account the needs of the readers of those pamphlets. To do otherwise is to diminish the chances of gaining new regular readers for its comic books and that's just plain bad for business.

Let's dive into the review pile.

I'm likely not the intended audience for ***Fight for Tomorrow*** (Vertigo, $2.50). Going for the shorthand, the six-issue series is martial-arts cinema in comic-book form, and those movies have never held much interest for me. Even so, having bent my own challenge rules and read the first three issues of the series, I can't deny that writer Brian Wood is holding my interest.

WHO IS THAT BOY?
HE COMES IN HERE EVERY DAY ALWAYS VERY UPSET, VERY TROUBLED VERY SAD WE TRY TO TALK TO HIM, BE HE REFUSES TO SAY ANYTHING
EVERY DAY?

Protagonist Cedric was raised, nay, brutalized from childhood to fight in underground combats run by gangsters. He has escaped from that world but is drawn back into it by his own confusion and by a need to rescue others from the life he has led. He is a most imperfect hero — he robs a store to buy his way into a tournament — but he's trying to be a better man. To me, that's a struggle more stimulating than the physical conflicts.

Wood's scripts do not shy away from the brutality and danger of Cedric's world, nor the perils his actions bring to those whom he loves. Artists Denys Cowan (pencils) and Kent Williams (inker) give the visuals an appropriately grim-and-gritty look. However, in attempting to mirror that sensibility, colorist Lee Loughridge overdoes the "earth-tones" with the result akin to trying to "read" the art through a layer of colored mud. The darkness of this story didn't require quite so much reinforcement. It was artistic overkill.

Fight for Tomorrow is suggested for mature readers. It won't appeal to every taste, but, on our scale of zero to five, I give it three-and-a-half Tonys per issue.

I'm definitely not the intended audience for ***The Filth* #6** (Vertigo, $2.95), and don't think I don't thank my maker for that. Judging from this issue, the only one I've read, Grant Morrison is going after those readers who enjoy their adventure stories wrapped in cynicism and sophomoric smut. Maybe there really *is* a DC comic book for every taste.

THEY'RE ATTACKING EVERYTHING WITH A FERTILE WOMB! ALL WOMEN OFFICERS OUT OF THE HOTZONE!
EVERY-BODY OUT!
THERE'S NOTHING TO SEE! YOU'RE IMAGINING THIS AND YOU NEED IMMEDIATE PSYCHIATRIC HELP!

In "The World of Anders Kilmakks," we're treated to gigantic flying spermatozoa fertilizing women to death. Nothing like a bit of gender-specific brutality to get a story off to a great start. Then throw in various phallic-shaped countermeasures to affirm the connection between sex and violence. Yummy.

I considered giving *The Filth* a sympathy "Tony" for the Chris Weston/Gary Erskine art, but their frittering away 22 pages of effort on this bilge doesn't put me under any obligation to waste a perfectly good disembodied head on it. This comic is so going to the recycle bin.

How can you go wrong with a comic book that starts out with a bizarre-yet-enticing cover, a pithy

four-sentence introduction to the hero, and a skyful of gorillas parachuting into a prison for super-villains? Well, I suppose you can, but, save for a piddling detail or two, ***The Flash* #192** ($2.25) didn't.

I haven't read *The Flash* since before Mark Waid's second run on the title, yet writer Geoff Johns got me into the game and kept me there. I was only thrown once; I couldn't recognize the woman in bed with Wally West and pregnant with their child. Would that Wally had worked her name into their conversation.

Obviously, a lot has happened since I read *The Flash*. There's this prison holding a lot of clearly dangerous felons and being run by a warden who doesn't believe his charges are entitled to much in the way of rights. Most of the villains were new to me, but Johns did name them and give me a taste of their powers. In a story like this, with so many super-combatants, I don't expect to immediately learn everything about every character. Besides, the big bad here was Gorilla Grodd, and, through a little smooth exposition from The Flash, anyone who didn't already know this classic Flash villain was brought up to speed. Points for Johns.

I enjoyed this issue's tone. The fast-paced tale complemented its personable hero. Artists Scott Kolins and Doug Hazelwood didn't stint on the exciting images, though the oppressively dark coloring often worked against them. Note to super-hero colorists: Lighten up, already!

I enjoyed *The Flash* #192, so much so that I definitely want to read the earlier Johns-written issues. Put a delighted grin on the four Tonys I'm awarding this comic book.

If I had to sum up ***Forever Maelstrom* #1** (DC, $2.95) in but a single word, it would be — exuberant. Writers Howard Chaykin and David Tischman have created a big and kind of goofy hero and given him the ability to travel through time as easily as you or I might drive to the comics shop. Oh, wait, better make that more easily. Time is plentiful; comics shops, sadly, are not.

Artists John Lucas and Eduardo Barreto follow the lead of the writers. Virtually every character in this first issue — and that enormous cast includes Benjamin Franklin, Rogers and Hammerstein, and the Marquis de Sade — looks as if they're having a grand time, and this joyful mien is matched by the bright hues of colorist Christie Scheele. This is an inviting comic book.

Where *Forever Maelstrom* fails to fulfill its promise is that characters and concepts keep coming at the reader without adequate explanation or even a moment to get used to them. It reminds me of ani-

--BUT TIME HAS COMPLETELY ERASED HIS SPIT-ROCKETING LISP FROM RECORDED HISTORY.
THANKTH FOREVER--THE PATENT ITH PENDING--
--BUT ITH THE BAGELTH YOU BROUGHT ME THAT RING MY BELLTH
FORGET IT, BEN--

mated series which exist to create a new toy every two minutes. No matter how intriguing any new element may be, the comic book moves on before the reader can appreciate it. This may be speculation on my part, but *Forever Maelstrom* felt like a pitch for an animated show that never got off the ground.

I wouldn't want to discourage DC from publishing lighthearted adventure, but I fear the best I can do for *Forever Maelstrom* is a miserly two Tonys.

Chris Claremont takes a long time to tell a story. You should know that going into ***Gen13* #1-4** (WildStorm, $2.95). It takes him four issues to get the new *Gen13* team together. I had to check the number just now, because, while reading these issues, I was enjoying myself too much to notice. That's something else you should know about these comic books.

Teen-agers are being given powers by a mysterious figure — and then these kids disappear, when they hit 21. The only holdover from the first *Gen13* series is Caitlin Fairchild, now a counselor at the high school some of the kids attend.

The kids themselves? In typical Claremont fashion, they would be interesting even without the powers. Dylan and Ethan York are brothers whose fireman father died at the World Trade Center. Only one of them received powers and — whoops — he wasn't the one who was supposed to get them.

I CAN TOUCH YOU THIS TIME. YOU'RE REAL!
BUT THE OTHERS--I CAN SEE RIGHT THROUGH THEM.
I'M HERE IN THE FLESH.
I GUESS MY POWER BROUGHT THEM, TOO, SOMEHOW.
YO, BALDY, WHAT'S A JINN?
ASIDE FROM THE OBVIOUS?

There's Gwen Matsura, whose parents own a nightclub coveted by The Triad. And Ja'nelle Moorhead, whose mother is an advisor to the president. And Hamza Rashad, whose Muslim heritage marks him as a suspect to the fearful and small-minded. I want to know more about every one of these kids.

Gen13 #1-3 are drawn by Ale Garza (pencils) and Sandra Hope (inks). There is a definite manga influence to the art, but it doesn't overpower the series' overall look. The manga influence is less pronounced in the Ramon F. Bachs and Raul Fernandez art for the fourth issue. Both teams did right by the story.

It does my heart good to see "old-timers" like Claremont write rings around the flavors of the month. But, even if he were one of them, *Gen13* would still rate four Tonys for each issue.

Harley Quinn ($2.50) is under new management as of #26. Writer A.J. Lieberman's new direction consists of removing even the slightest trace of humor, dark or otherwise, from a series starring one of the most colorful villains in the DC universe and transforming the book into a grim *Catwoman Lite*.

WHAT COP?
YOU BELIEVE EVERYTHING YOU READ?
WELL, ONLY THE COMICS
COMICS WILL ROT YOUR BRAIN, DOC.
YOU SHOOT THAT COP?
GOTHAM HERALD
WANTED
DEFINE "SHOOT"
YOU DON'T KNOW? THE GUY YOU KILLED WAS AN UNDERCOVER COP.

The only redeeming quality to be found in *Harley Quinn* #26 and #27 is the art by penciller Mike Huddleston and inker Troy Nixey. Their style is all wrong for this book, but they would be terrific on, for instance, *Batgirl*.

Since I value writing above art, I can only award *Harley Quinn* #26 and #27 one Tony apiece.

What is the single most annoying thing about this month's DC comics? It's the blasted WWE Shop Zone catalog inserted into every DC title and stapled into every WildStorm title. I could heat my house for a week burning these in my fireplace, and that's too good for this "pro" wrestling litter.

Please don't tell me comics are the natural place to advertise merchandise connected to a moronic *faux*-sport-slash-entertainment combining the wit of sleazy tabloids with the panache of barroom brawling and the oh-so-attractive esthetic of steroids and silicon implants. I want to believe we're better than that.

Whatever happened to those ads for sea monkeys?

Tony Isabella will kick off the official Tony Isabella Farewell Tour at MegaCon from Feb. 28 through March 2 at the Orange County Convention Center in Orlando, Fla. For more info on this event, go to: ***www.megaconvention.com.***

"Tony's Tips!" is © Tony Isabella, 2002. Comments on or review items for this column should be sent to: Tony's Tips!, Box 1502, Medina, OH 44258. You can e-mail Tony at: ***tony@wfcomics.com.***

READING ROOM

Questions? Comments? Criticisms? Subpoenas?

Correspondence to CBG, 700 E. State St., Iola, WI 54990
or ohso@krause.com

Green Arrow #19 — DC

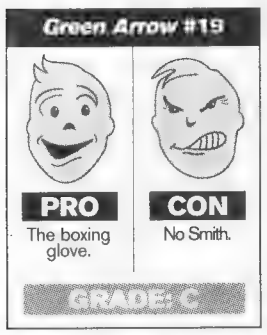
$2.50, color, 32 pgs., available now
Writer: Brad Meltzer, Artist: Phil Hester, Ande Parks
reviewed by **Scott Semet**

When Kevin Smith left *Green Arrow*, he left mighty large shoes to fill. Brad Meltzer may be a long way from filling them, but followers of Smith's run shouldn't be too disappointed.

This issue features Oliver Queen's first meeting with Kyle Rayner, the man who replaced the deceased Hal Jordan. This could have been handled a few ways: either the traditional argument followed by a reconciling or simply acting as if nothing has changed. Meltzer tries a new twist by having Ollie welcome Kyle into the JLA family, without hard feelings.

What have been missing from this title since Smith's departure are constant twists. During the "Quiver" storyline, each new issue brought with it a shocking revelation or cliffhanger ending. "The Archer's Quest" is just too straightforward and runs the risk of dumping Green Arrow right back into obscurity as a second-rate, dull hero.

Phil Hester and Ande Parks' art has been the rock that's been the foundation of the series since the writer change. Although primarily cartoony, it retains an unusual look and a style all its own. Nice as it is, it would be great to have cover artist Matt Wagner contribute a fill-in once or twice.



On the plus side, Kyle finally gets to the bottom of the boxing glove fad that ran rampant through DC comics of yesteryear. If you don't understand this reference, you definitely want to pick up this issue.

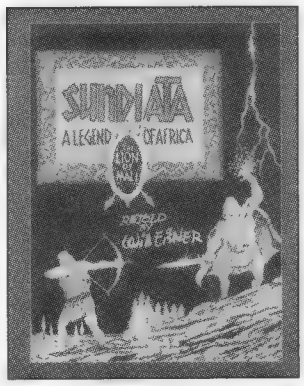
www.dccomics.com

Sundiata GN — NBM

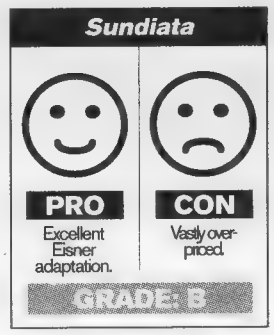
$15.95, color, 32 pgs., available now
Writer and artist: Will Eisner
reviewed by **Brent Frankenhoff**

Will Eisner's adaptations of well-known legends and literary pieces (*The Princess & The Frog, Moby Dick*) are joined by an adaptation of an African legend that may not be familiar to most American readers.

The story of a crippled young boy who rises to power in the African nation of Mali and overthrows his country's oppressors is compelling and well-told, as should be expected with any Eisner project. Events are set up perfectly, the foreshadowing is excellent, the figures well-defined, and it's easy to tell them apart, whether it's through posture or clothing. Overall, this is an excellent book.



But it's vastly overpriced for what readers are getting. Yes, it's an oversized (8.5 x 11-inch) hardcover in the style of a children's book. Yes, Eisner's work deserves to be published in the best format available. But no one wants to pay 50¢ per page even for material of this caliber. It's just too much. A prestige-format comic book or even a regular-stock comic book would have been more than adequate. Save the expensive book for a collection of these Eisner adaptations.



www.nbmpub.com

PICK OF THE WEEK

The Art of Joseph Michael Linsner — Image

$39.95 reg. ed., 176 pgs.; $69.95 deluxe ed., 192 pgs., available now

This gorgeous volume is page after page of Linsner doing what he does best: beautiful women and fantastic settings.

Full-color Linsner art, rich and deep, on glossy paper in a sturdy hardcover volume. What more could a fan want? Well, there's the accompanying text, which adds much to the package. It offers glimpses into the man, the history, and the artistic process. Readers can finally understand the meaning behind "This Image Offends Women" on *Cry for Dawn* #9.

The art is broken down into four thematic sections: Love, Hate, Heaven, and Hell. Flagship character Dawn is well-represented throughout, but it's more than just Dawn. Vampires, Linsner's covers for *Armageddonquest*, and stunning pin-up models all have their day in the sun. (Other creators' characters, such as Lady Death and Vampirella, also manage to sneak in.)

The deluxe edition is more than a scribbled signature on a tipped-in page. Linsner has boldly signed and numbered these babies right across the cover. The deluxe edition is slipcased and contains 16 additional pages of art and text.

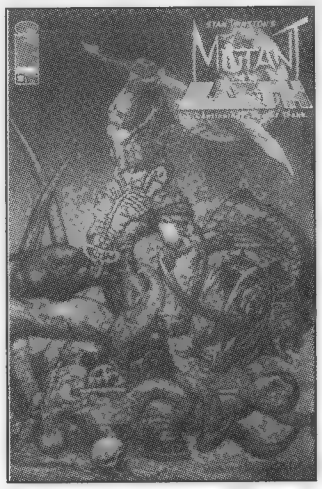
Quality art frequently ends up in a low-end collection. Worse, a slick volume is often not worthy of the contents. In the case of *The Art of Joseph Michael Linsner*, the art and the package are each worthy of the other.

reviewed by **Jack Abramowitz**

www.imagecomics.com

Mutant Earth #3 — Image

$2.95, color, 32 pgs., available now
Writer: Francis Takenaga; Artist: Philip Tan
reviewed by **Oliver Chin**



It is fashionable (and a competitive merchandising necessity) nowadays to create a backstory to support the launch of a new entertainment property. That is what Stan Winston has done with his toy figure series called *Mutant Earth* and its lead hero, Trakk.

In the series, the uber-warrior searches a planetary wasteland for an all-powerful helmet, in a race against the sinister aliens Gallowz and Vaquoul, who send their monstrous servants to kill their rival. The latest gruesome baddies are Crippler, Horgg, and Moloch. Can Trakk dispatch them before the other ghoulies find the holy relic?

With covers by Simon Bisley, the issue sets up expectations on the upper reaches of the Conanesque spectrum — but, alas, too high to be fulfilled. The art by Philip Tan is up to snuff, but the plot written by Francis Takenaga seems a reheated hodepodge of SF clichés that is barely comprehensible. Tacked on the back is a preview of "Realm of the Claw," a saber-cat-man jungle storyline, which is similarly baffling.

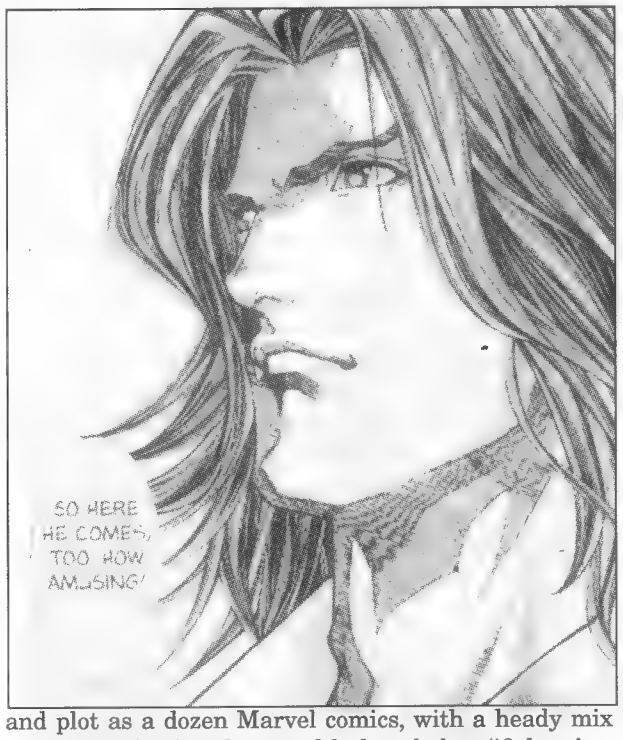
www.imagecomics.com

Saint Legend Vol. 1 — Comicone

$13.95, color, 136 pgs., available now
reviewed by **S.A. Bennett**

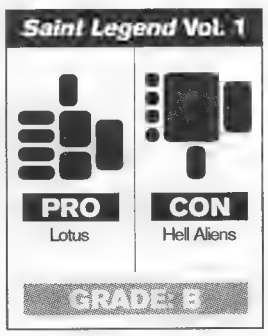
As with all genres, there is a certain sameness to Hong Kong kung fu comics, but Andy Seto has come up with an interesting spin on the clichés and conventions that have a very contemporary feel. He borrows from influences as varied as Japanese role-playing games, Chinese mythology, and the German film *Wings of Desire*. The Eight Immortals have battled demons (cleverly called "hell aliens") for thousands of years on Earth, until one of them gets involved with a human woman and their status quo begins to unravel, double quick.

Saint Legend packs in as much action



and plot as a dozen Marvel comics, with a heady mix of surfboard-riding heroes, fabulous babes (if there's a downside to Chinese comics, it's the scarcity of fabulous babes), monsters, and mecha — and even squeezes in a guest appearance by The Monkey King. (His friend, The Holy Monk Sanzo, resides in a floating fortress that looks like a Gundam.) There's a wealth of imagination at work here and (it almost goes without saying) stunning art.

www.comicsone.com

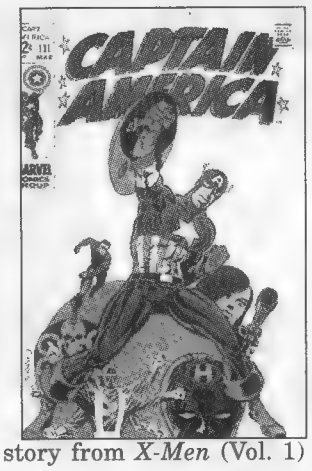


Marvel Visionaries: Steranko — Marvel

$14.99, color, 128 pgs., available now
Writer: Various; Artist: Jim Steranko
reviewed by **Rob Salkowitz**

Jim Steranko earned his reputation as one of the revolutionary art talents of the 1960s on the basis of fewer than 30 stories done for Marvel between 1966 and 1972. His work on "Nick Fury, Agent of S.H.I.E.L.D." in *Strange Tales* and the first five issues of the self-titled series were collected in two trade paperback editions in 2000 and 2001. Now, Marvel has gathered the remaining stories and covers into a 128-page trade paperback as part of its *Marvel Visionaries* series.

Marvel Visionaries: Steranko leads off with the



rarely reprinted two-part story from *X-Men* (Vol. 1) #50-51, featuring the debut of Polaris. Unfortunately, this is more of a historical curiosity included for completists' sake than for artistic merit. Not only is Arnold Drake's script florid and uninspired, but Steranko's bold layouts are buried under a horrid ink job from John Tartaglione.

Joe Sinnott is a much more sympathetic embellisher, giving Steranko a Kirbyish sheen in the first of a three-part Captain America arc from *Captain America* (Vol. 1) #110-111 and #113 (#112, a fill-in by Kirby, was omitted).

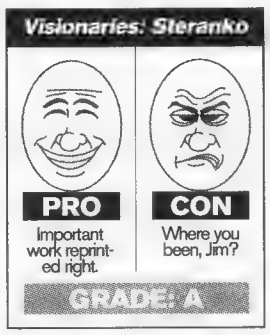
Here, Cap battles The Hulk, and Rick Jones decides to don the mantle of Bucky. In the final two parts of the story, dealing with the death and return of Captain America, Tom Palmer finds the perfect balance of clean blacks and halftone effects to bring out the best in Steranko's dynamic designs. Thirty years down the line, the art still leaps off the page and dazzles the eye.

The final two stories are the great "At the Stroke of Midnight" from *Tower of Shadows* #1 and "My Heart Broke in Hollywood" from *Our Love Story* #5. Both show Steranko working in different, though no less arresting, styles that rise high above the by-the-numbers genre scripts.

Finally, there are the often-spectacular covers Steranko provided throughout the 1970s for such unassuming titles as *Creatures on the Loose, Supernatural Thrillers*, and *Tex Dawson, Gunfighter*.

Seeing all of this great work in such a beautifully produced volume is a treat for old and new fans alike, and once more points out the great loss to the comics world when Steranko withdrew from the business in the early '70s.

www.marvel.com



SERIES SPOTLIGHT

The Forgotten #1-2 — Fintan Studios

#1: $2.95, b/w, 32 pgs.; #2: $2.50, b/w, 24 pgs., available now
Artists: Jason Cheeseman-Meyer, John Forcucci, Mostafa Moussa, James Taylor, C.A. Aabo
Writers: Jareth Grealish, Evan Young

Grealish and Young have brought elements from *Kurt Busiek's Astro City* into real-life Philadelphia. In this continuity, Philly was once populated by an abundance of super-heroes, but over time their presence has dwindled to the point where many have been, as the title says, forgotten. But when a vigilante surfaces, one who apparently has mind-wiping powers, the hero-starved media fall all over themselves to expose this new hero.

Except this may not be a new hero at all, or so a college student researching a 1970s hero called Mr. Mystery finds out, with the help of a local reporter. Halfway through the series, both writers have managed to cook up a pretty decent tale, even though a revelation in the second issue isn't all that surprising, and the narrative is often flat or clichéd.

The team of artists also turn in a more-than-competent, if inconsistent, pair of issues. Forcucci's pencils in the second issue are superior to his predecessor's on the first; Cheeseman-Meyer needs to work on his perspective and making characters look the age they claim to be. And the skills of the rotating panel of inkers vary greatly and make for wildly abrupt transitions of style from page to page.

Overall, though, the team avoids many of the rookie lapses that frequently hamper efforts such as this. This is one of the better *Astro City*-inspired comics.

GRADE B-

Jim Johnson

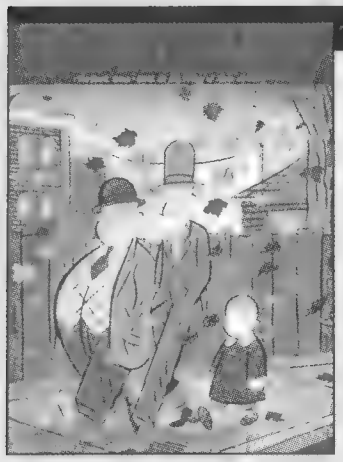
READING ROOM REPORT CARD

From CBG #1520 and #1521

Alan Moore's Magic Words Vol. 1	B-
Cut My Hair GN	B-
Detective Comics #777	A-
Doofus Omnibus	A
Dylan Dog: Zed	B
Exiles #20	C+
Five Star Stories	C
Flash #190-192	A
Forever Maelstrom #1	C-
Graphic Classics: H.P. Lovecraft	A
Green Lantern #154-156	B
JLA/JSA: Virtue and Vice	A+
Leave It to Chance #13	A
The Legendary Couple	B
Louis Riel #7	B+
Lupin III Vol. 1	B
Masters of the Universe #1	B+
Noble Causes: Family Secrets #3	C+
100% #4	B
Peter Parker: Spider-Man #50	B
Savage Drago/Hellboy	B+
Shazam! Archives Vol. 3	A-
Spider-Man's Tangled Web #20	C
Stray Bullets #27	B
Superman #189	A
Supreme: Story of the Year TPB	A-
Thor #57	A-

COMICS GUIDE

By Maggie Thompson



Comic Art #1 — Comic Art

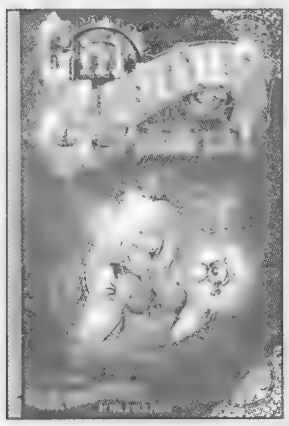
Edited by M. Todd Hignite, 80 pgs., $9, now available.

The full title is *Comic Art & Popular Culture Quarterly*, which distinguishes it from the *Comic Art* that was one of the seminal publications of comics fandom. ***That*** *Comic Art* came from Don and Maggie Thompson and was irregularly published — which means the next issue isn't late yet, although the most recent issue was published in the 1960s. ***This*** *Comic Art* has production values incredibly superior to the mimeographed fanzine of days gone by — but the scope of both is similar. The features deal with *all* aspects of comics, not limited to the proverbial four-color pamphlets — and it's terrific. One of the most intriguing features is by Daniel Clowes, "In the Studio," in which he provides brief commentaries on art which has influenced him or affected him, accompanied by the art itself: fascinating and a departure from such more traditional features as the excellent "How Noel Sickles Inspired Milton Caniff but Didn't Draw for Him" by R.C. Harvey. Valuable, entertaining, and packed with terrific art, this is a delightful magazine. Now, if Hignite would just switch to a serif typeface ... www.comicartmagazine.com

Girl Genius, Book One *Airship Entertainment*

Phil Foglio, Kaja Foglio, Brian Snoddy, sepia and color, 106 pgs., $10, ISBN 1-890856-19-3, now available

Subtitled *Agatha Heterodyne and the Beetleburg Clank* and described as "a Gaslamp Fantasy with adventure, romance & mad science," this is a trade paperback treat from Studio Foglio. Not so by the way: Issues #6 and #7 ($3.95 @) are *also* out from Airship Comic Book Company (renamed from Studio Foglio). Now a full-color series, it's set up to be easy to jump on board. A clear summary of the trade paperback and the intervening issues welcomes new readers to #6, while it stimulates the memories of people who started the tale in 2001. "Clanks" are robotic devices created by those who are "Sparks" (also known as Mad Scientists). The story is set in an alternate universe in which the Industrial Revolution took different turns, and the heroine is so far known as Agatha Clay — but the subtitle of the book divulges something so far not revealed in the stories themselves. While not Done in One, the story is both easy to follow and rich in details, fun for all ages and genders. Robots, a talking cat, big guns, explosions, and intrigue told with affection, flair, and a delightful cartoony style. What more could any reader want? www.airshipbooks.com



I'M FEELING BETTER, SIR, I—
SHH. NO! YOU'RE OBVIOUSLY DISTRAUGHT, MY DEAR. I WANT YOU TO GO HOME.
YES GO HOME AND HAVE A NICE LIE DOWN AND I'LL HAVE THE WATCH FIND YOUR LOCKET AS QUICKLY AS POSSIBLE!
WAIT!

Tor DC

Joe Kubert, Norman Maurer, Alex Toth, color, hardcover with jacket, ISBN 1-56389-830-6, $49.95, 144 pgs., available now.

It's been out for a while now, but that doesn't mean that home libraries without it *should* do without it. This is volume 2 of *The Joe Kubert Library* (collecting *Tor* #3-5), and DC continues to bring some of the best of comics of the past to readers of the present. *Tor* was one of the cream of the crop of comics *not* from a major publisher of the mid-1950s, and it's what awoke many comics fans to the unquestioned skills of one of the best action-comics artists. Tor began in the St. John title *One Million Years Ago* and was continued with *3-D Comics* #2. Any NM copy of the '50s *Tor*s would set a buyer back $100. So, while 50 smackers is a lot, it's still an acceptable price for this compilation of eight stories set in the Stone Age (with dinosaurs tossed in for atmosphere). When the third volume is released, it will complete all the Tor stories in DC's Archives Edition format, not to mention Toth's wonderful work on a "Danny Dreams" back-up. Tor ("the symbol of all men who dare any danger to make the world a good place in which to live") is a wandering caveman, banished from his tribe with only his pet Chee-Chee for company. Added to previously published material are fascinating art preliminaries of Kubert cavemen. www.dccomics.com

The Phantom Treasures of Bangalla

$6.95, color, 48 pgs., available now

Writer: Ron Goulart; Pencils: Mike Collins

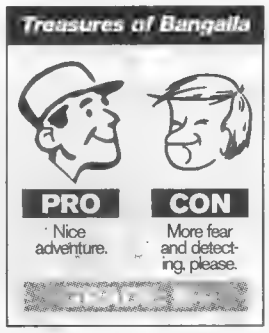
reviewed by **Karen O'Brien**

The Phantom has protected the jungles of Bangalla since February 17, 1936. Creator Lee Falk's "Ghost Who Walks" has spent more than 60 years fighting smugglers, pirates, cut-throats, and dictators in comic strips, several short-lived comic books, and now in a series of 48-page tales from Moonstone Books.

Writer Ron Goulart's "The Treasures of Bangalla" holds nicely to traditional Phantom story characteristics like stolen treasure, damsels in distress, and extremely wealthy bad guys. It also adds dimensions to The Phantom that move beyond the comic strips, including his marriage to Diana and their two children. His rescue by reporter Jennie Barr forms an interesting, though unwanted, partnership that could be expanded in future editions.

Also worthy of expansion are two qualities The Phantom shares with Batman — striking fear into the hearts of criminals and detective skills. The Phantom's reputation should have bad guys more frightened and his skill in research and detective work should be challenged more. Although this story doesn't refer to The Phantom's 400-year history and the exploits of any of his 20 predecessors, readers have that to look forward to, as well.

Mike Collins' pencils, Art Nichols' inks, and Ken Wolak and Dawn Groszewski's colors bring the purple-clad Phantom convincingly to life. The art team also holds to tradition, as The Phantom's skull ring leaves imprints on the faces of those he punches. Nice touch.



The Phantom is suitable for all audiences and will please long-time fans of the comic strip: The good guys win, no one dies, and it's an entertaining adventure.

www.moonstonebooks.com

Batgirl: Year One #1 — DC

$2.95, color, 40 pgs., available now
Writers: Scott Beatty, Chuck Dixon; Artist: Marcos Martin
reviewed by **Brett Weiss**

Written by the duo responsible for the excellent *Robin: Year One*, this mini-series takes a new look at the origin of Barbara "Batgirl" Gordon. The first issue gets things off to a strong start, especially in terms of character motivation. Unlike Bruce Wayne, Peter Parker, and a number of other heroes, Barbara doesn't become a vigilante because of a death(s) in the family. Refreshingly, she simply wants to use her skills to become a detective. Her father, the future Commissioner Gordon, frowns on such aspirations, and, besides, she's too short to join the force, anyhow. So she's forced to carve out a crime-fighting career of her own. Interestingly, she assumes the guise of a bat to spite her father, not because of any allegiance to Batman. (Black Canary of The JSA is her true inspiration in this particular continuity.)

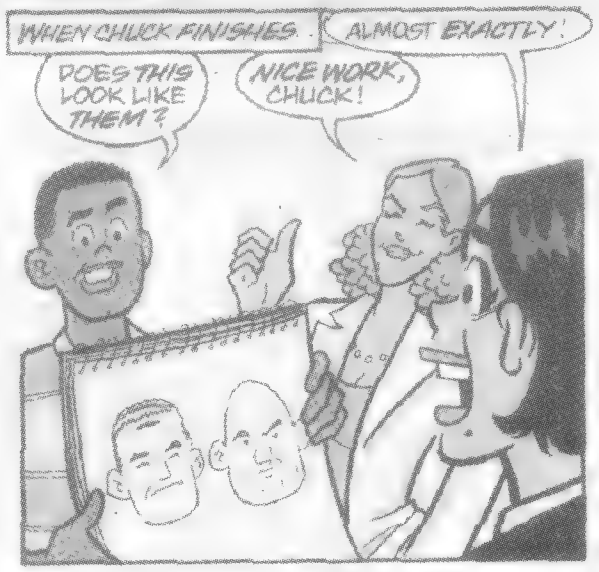
Perhaps the most intelligent aspect of the story is the ironic foreshadowing of the character's eventual fate as the crippled crime fighter known as Oracle. Barbara yearns to be a part of the action and doesn't want to "be some glorified Answer Lady for the cops." To her, a future spent sitting in front of a computer screen is "paralyzing tedium."

Equally impressive is the crisp and clean art, which is evocative of such heavyweights as Bruce Timm, David Mazzucchelli, and Tim Sale.

www.dccomics.com

Archie's Mysteries #25 — Archie

$2.19, color, 32 pgs., available now
Writers: Paul Castiglia, Barbara Jarvie; Artist: Fernando Ruiz
reviewed by **Jack Abramowitz**



Now entering their third year, *Archie's Mysteries* are no longer *Weird*. The ghosts, goblins, and ghouls have left Riverdale, leaving Archie and company to pursue more down-to-Earth whodunits with more conventional methodology. Accordingly, the gang forms Teen Scene Investigators. (T.S.I. — remind anyone of any TV shows?)

Every member has a personal skill to bring to the table. Dilton's the chemist; Chuck is the sketch artist. Betty has many talents as handwriting analyst, linguist, photographer, *et al*. Even Reggie's skepticism is useful, challenging the others' assumptions.

The story is more profound than the many mysteries solved by Archie in the pages of *Life with Archie*. In that title, catching criminals usually amounted to Archie being in the right place at the right time. In this series, true forensic science techniques are employed and are explained to the reader. (Oh, no — it's educational, too!)

On top of all this, the series has a snappy new trade dress that sets it apart on the stands.

It's not great literature or even all that memorable a mystery. The footnotes throughout are a little condescending, even for kids. But it is significantly different from everything else on the stands, even other Archie comics. It deserves a look and it's worth giving to the child in your life.

www.archie.com

Quicken Forbidden #11 — Cryptic Press

$2.95, b/w, 24 pgs., available now
Writer: Dave Roman; Artist: John Green
reviewed by **Jim Johnson**

Through an accidental dimensional breach, magic now exists in our everyday, real world. From this premise that's, well, magically simple, writer Dave Roman concocts a rich, whimsical story that's immediately understandable and enjoyable. Not because of magic, but because of deliberate adherence to proper methods of good storytelling.

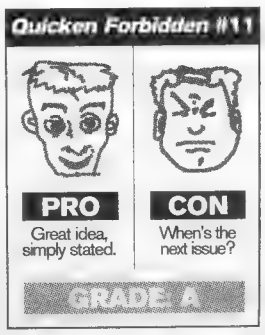
MMM, SORRY. HEY, WHAT'D YOU PUT DOWN FOR PREVIOUS PLACE OF EMPLOYMENT?
I JUST LIED AND PUT DOWN LIFEGUARD. I FIGURE, HOW CAN THEY CALL THE BEACH FOR REFERENCES?
AREN'T YOU A BIT YOUNG TO BE A LIFEGUARD?

When Jax Epoch was still a typical teen-ager, she fell through a portal between our world and another dimension. She got back safely enough, but some of the artifacts she brought along have resulted in magical energies entrenching themselves here. One particularly destructive object, known as The Quicken, has taken animal form and is on the loose.

All of this is readily apparent, thanks to a brief summary prior to this issue's story. And it's enough to hook the reader before he's even begun. From then on, it only gets better, as Jax and the supporting cast are all given ample opportunity to make themselves known. And the story is basically Jax trying to make right for all of the chaos she has unwittingly caused: more simplicity that works.

Roman doesn't tell a story; he shows it. Which is made significantly easier by John Green's clear, simple, and uncluttered art. This issue could easily be anyone's first, and it should be.

www.quickenforbidden.com



THE REVIEW CREW

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Brett Weiss

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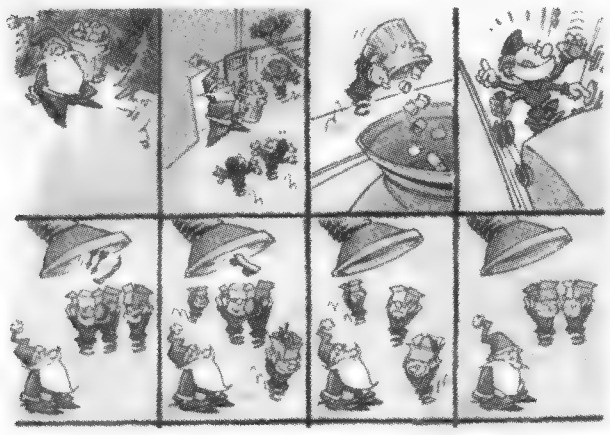
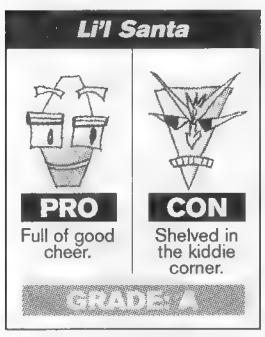
Li'l Santa HC — NBM

$14.95, color, 48 pgs., available now
Writer: Lewis Trondheim; Artist: Thierry Robin
reviewed by **Oliver Chin**

Even though the Christmas holiday season comes earlier every year (doesn't it start the day after Halloween?), we still need to be reminded that the spirit of giving should last throughout the year. So it's appropriate that a well-told tale about old Kris Kringle should evoke smiles long after the stockings have been taken down.





In this silent but colorful spin on Santa, writer Lewis Trondheim and illustrator Thierry Robin put the merry elf through his paces, as he deals with a mountain of mail, a pesky snow dragon, and a shortage of raw material to manufacture his presents! Luckily, both resourceful and resilient, Claus sets out to recycle the world's garbage into a new round of gifts.

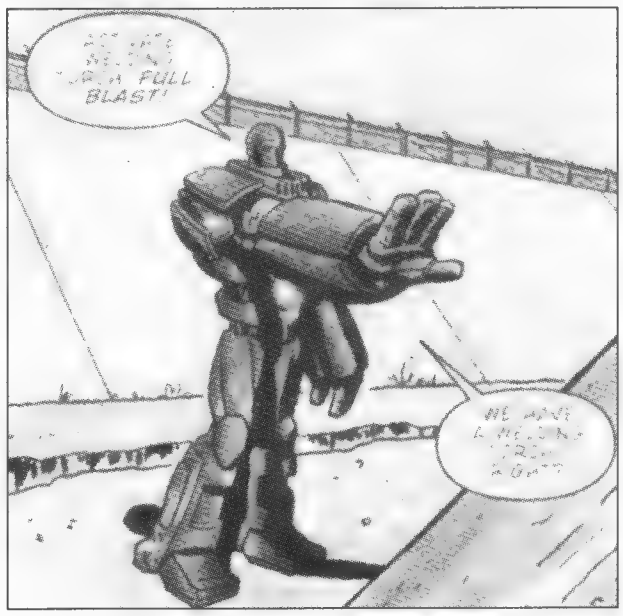
Aided by his trusty posse of indefatigable workers, cooperative snowmen, and wayward moose, the bearded wonder manages to spread a generous dose of good will without even one sound effect. Plotted and drawn with abundant enthusiasm, *Li'l Santa* talks in the universal and timeless language of innocent childhood humor.

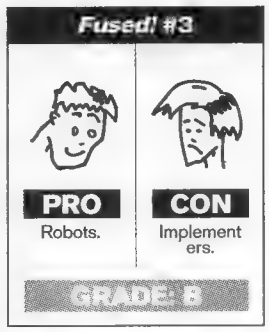
www.nbmpub.com

Fused! #3 — Image

$2.95, color, 32 pgs., available now
Writer: Steve Niles; Artist: Brad Rader
reviewed by **S.A. Bennett**

It's a pleasure seeing giant robots enjoying something of a renaissance. *Fused!* is sort of a summer movie blockbuster version of the children's classic *Runaway Robot* with the usual stock situations (man fights to get back life back, *etc.*). Standard stuff, to be sure, but fun enough. The writing hits all the right notes, as does the art by Brad Rader.





Naturally, the robot is being chased by one of those decadent government-sponsored "super groups" that were so popular 15 minutes ago. These are called The Implementers and look like something Joel Silver came up with. As protagonists, they'd be horrible, but as supporting players (they have their own back-up feature in this issue), they're a source of good, creepy fun.

www.imagecomics.com

Steranko: Arte Noir — Vanguard

$50, b/w, 198 pgs., available now
Writers: J. David Spurlock, Angel de la Calle
Artist: Jim Steranko
reviewed by **Brent Frankenhoff**

This impressive book was originally designed for a Spanish exhibition of Steranko's work, and Vanguard Productions recently made a limited number of copies available to those unable to attend the event last July. The book is beautiful, and its size showcases much of Steranko's work beautifully. Even reduced comics pages are still readable but they should have been identified to help readers find the rest of a given story. The text is presented in both English and Spanish and presents an excellent overview of a remarkable, and some would say unbelievable, career. Tributes by other pros round out the book.

www.creativemix.com/vanguard

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SCREENING ROOM

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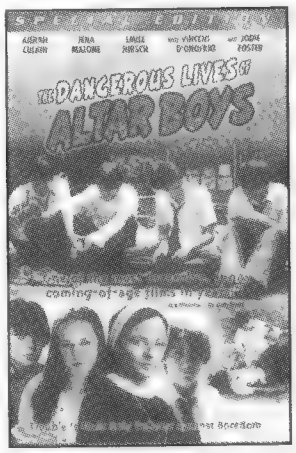
The Dangerous Lives of Altar Boys
Columbia Tristar Home Entertainment

$23.99, 105 mins., available now
reviewed by **Jack Abramowitz**



Emile Hirsch and Kieran Culkin portray Francis and Tim, two Catholic school students who favor getting in trouble to the otherwise perpetual boredom of their lives. Between sessions of cutting down telephone poles and stealing cougars from the zoo, the boys and their friends create their own comics, which they hope someday will be bigger than those from DC or Marvel. Their teacher, Sister Assumpta (Jodie Foster), is rendered as the villain.

Francis' girlfriend Margie (Jena Malone) has a terrible secret, the nature of which is not what it seems at first glance. As Francis rides an emotional roller coaster, animated sequences correspond to what he is experiencing. The animation sequences, featuring the boys' comics creations, The Atomic Trinity, were co-produced by Todd McFarlane.

Dangerous Lives is a coming-of-age movie more akin to *Stand by Me* than to such typical teen fare as *American Pie*. Despite the title, it does not hinge on the characters' lives as altar boys, which are completely incidental.

One need not be a comics fan to appreciate the super-heroic sequences, but they will add an extra layer for anyone who created their own comics as a teen or lived vicariously through their four-color heroes.

www.tristar.com

Cowboy Bebop Best Sessions DVD — Bandai

$34.98, 150 mins., available now
reviewed by **Brent Frankenhoff**

With episodes airing on Cartoon Network and most of them available on home video, one would think that *Cowboy Bebop* had been packaged about as many ways as possible. Not so in this case, where series director Shinichiro Watanabe returned to the studio to add Dolby Digital 5.1 sound to six episodes, three of his favorites and three fan favorites.

The six episodes are an excellent sampler of what *Cowboy Bebop* is all about: the misadventures of a group of intergalactic bounty hunters (cowboys) who live on an antique spaceship (*Bebop*).

The rescored episodes sound as good as they look, with spaceships racing from one speaker to the other, gunshots coming from the left and the right, and other aural treats.

The stories are tight, with quick set-ups and equally fast (and satisfying) conclusions. This is what more anime series should strive for: near-realism that makes viewers forget they're watching an animated feature.

www.bandai-ent.com

God Hates Cartoons — Bright Red Rocket

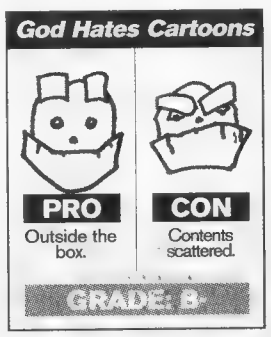
$25, color, 120 mins., available now
reviewed by **Jack Abramowitz**

God may hate cartoons, but readers probably won't hate all of the cartoons in this oddball collection. Nine alternative comics artists, including Tony Millionaire, Mark Newgarden, Kaz (*Underworld*), and Jim Woodring (*Frank*) provide 20 shorts, with something certain to tickle any viewer's fancy.

The disc contains a number of creative uses of the medium. It opens with Newgarden's "Cartoons and You," a retro-style "public service announcement." From there it goes into the stop-action "My Friend God" by Tim Maloney (in which God oddly resembles a Hawkman action figure).

Maloney also contributed "Cat Head Theatre" (Shakespeare performed by talking photographic cat heads) and "Testikles," which is one of the weaker entries. There are several shorts that are the video equivalents of one-liners.

Much of it comes down to personal taste. Walt Holcombe's "The Courtship of Sniffy LaPants" is one of the better-animated cartoons, but its storyline is dull by comparison. Sam Henderson's "Lonely Robot Duckling" is entertaining, but crudely drawn by mainstream cartoon standards. As with any alternative comics anthology, one person's meat is another's poison. What it lacks is any sort of unifying theme. It's too disjointed, jumping between random shorts and episodic installments of Millionaire's "Maakies" and Ivan Brunetti and Maloney's "Diaper Dyke and Captain Boyf***." It needs some sort of linchpin other than the fact that the creators are all alternative artists.

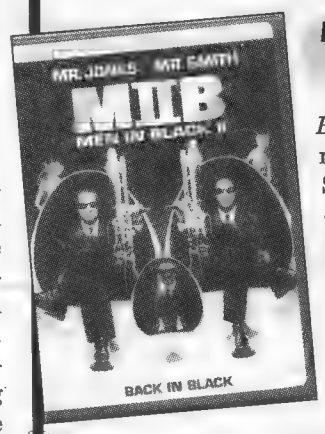


www.brightredrocket.com

WATCH THIS

Men in Black II
Columbia Tri-Star

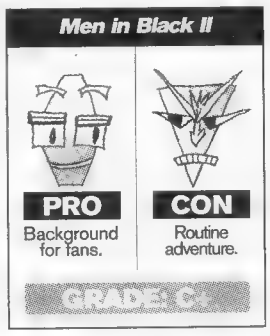
$28.96, 88 mins., available now



The silence from the film industry about the comic-book origins of the first *Men in Black* movie was not broken with *Men in Black II*. Although creator Lowell Cunningham's name looms large in the opening credits, Barry Sonnenfeld's director's commentary is on another topic when it appears. There may be, for example, samples of the comic book hidden somewhere in the totality of the two-DVD set, but comics fans who search won't find it among, for example, 15 featurettes about everything from looping the soundtrack to preliminary (rejected) designs for the alien Serleena's wormy form. (***CBG*** readers, however, will remember that *Men in Black* began as a concept and script from Cunningham that appeared under the Aircel imprint that eventually was transformed to Malibu, which was gobbled up by Marvel. And Cunningham has continued to write the occasional comic book.)

Admittedly, the comics connections to the story are fewer than they were in the original *Men in Black* film. That was a complete, Done in One story that filled the requirements of a novel: Characters were affected by the events, and the plot had a beginning, middle, and end. The sequel is something of an extended middle, and the admirable resolution of the first film is discarded in favor of the more customary comic-book motif: existing team is menaced, existing team faces major setback, existing team defeats menace.

But comics buffs are, as noted, used to precisely that sort of fiction and tend to be fascinated by the nuts and bolts (and puppeteering and animation and plot decision-making) that go into fantasy storytelling. So, while *Men in Black II* offers few surprises and smiles instead of helpless laughter in its comedic moments, it's still an amusing diversion for those fans. Moreover, the plot is forgettable enough that the viewer can return to it in a few months to be diverted afresh.



reviewed by **Maggie Thompson**

www.sonypictures.com/movies/meninblack/

BACK ISSUES

CBG's weekly nostalgia celebration!

*"At **CBG**, we recognize that the classic comics of yesteryear are why most of us got into comics in the first place. It's our mission to celebrate those comics by reminding you of great characters and stories, presenting insights into what creators had in mind, and searching out affordable reprints!"*

A half-dozen Top 10s!
From the goony to the great, a Captain Comics correspondent shares his favorites.
Dear Captain, Page 34

The creators, characters, and series people are STILL talking about today!

FLASHBACK

20 years ago
Rudy, a comic strip created, written, and drawn by **William Overgard**, began Jan. 3, 1983.

25 years ago
Captain Britain made his first appearance Stateside in *Marvel Team-Up* #65 (Jan 78).

30 years ago
Moondragon first appeared in *Iron Man* #54 (Jan 73).

35 years ago
Captain George Stacy made his first appearance in *Amazing Spider-Man* #56 (Jan 68).

40 years ago
The Trapster was introduced in *Strange Tales* #104 (Jan 63).

45 years ago
Terry Beatty, co-creator, co-plotter-and co-artist on *Ms. Tree*, was born Jan. 11, 1958.

55 years ago
Gladstone Gander was introduced in *Walt Disney's Comics & Stories* #88 (Jan 48).

60 years ago
Captain Triumph made his first appearance in *Crack Comics* #27 (Jan 43).

70 years ago
The first giveaway comic book was released in 1933: *Funnies on Parade* featured reprints of newspaper strips.

80 years ago
Chic Stone, Golden Age artist and original Marvel Bullpenner, was born.

CBG ONLINE!
***Subscribers!** Read the latest issue of **CBG** online every Thursday! Visit **www.collect.com/issues.asp** to log in and follow the instructions on the site.*

Dollface (Who?) and her gang

Four-Color #309 is about as scarce as they come

By **Michelle Nolan**

The next time you are at a major comics convention and someone suggests that just about every issue ever printed must be available, try this response:

"OK, here's one supposedly worth $5 in reader-copy condition — but just try to find it!"

In fact, it would be almost as tough to find any person at a convention, major or otherwise, who has *heard* of *Betty Betz' Dollface and her Gang* (that's the cover title, even though "her" should have a capital "H") — much less seen a copy of this teen-humor rarity.

Dollface (as I will refer to the title) was published as #309 in the *Dell Four-Color* series and dated January 1951, according to the code on the first page. It took me only about 32 years to locate a copy, whether for sale or even just to drool over in someone's collection. Terry's Comics, the Southern California dealership which always brings boxes and boxes of nifty, off-the-wall items to ComicCon International: San Diego, had a *Dollface* a couple of years back for $8.

The first time I ever heard of *Dollface* was in 1968, when I sent away for a ground-breaking, mimeographed list of *Dell Four-Color* comics compiled by Don and Maggie Thompson that sold at the time for the sum of $1.25, postage included.

Remember, this was two years before the appearance of the first *Overstreet Price Guide*, which used the Thompsons' list of *Four-Colors* (they are still acknowledged for it in Overstreet, 32 years later). In 1968, nobody knew all the *Four-Color* issues except the Thompsons, who had spent seven years compiling the list, according to their cute cartoons on the first two pages.

I read every number with fascination. When I came to #309, I was utterly baffled, except that I figured from its very title it must be a teen humor title.

In the more than three decades of my search, I had never been able to find any reference to either cartoonist Betty Betz or Dollface, whoever they were, in any book on comics history. I *still* have never seen any reference to them outside the pages of price guides. It was, however, a nice discovery to find a picture of *Four-Color* #309 in the first *Gerber Photo-Journal* in the late 1980s. At last I knew what I was looking for.

But a scarcity rating of "5" — meaning 200 to 1,000 copies still exist? No way. Maybe *Dollface* doesn't rate an "8" or a "9," but it certainly is scarcer than a "5." I can vouch for this; I've seen only one other copy since the one I bought.

I have no idea how long Betty Betz' *Dollface* feature — for it was obviously a newspaper strip or a magazine panel — ran or where it ran. The copyright in the indicia is simply for Betty Betz, not a syndicate. The cover is graced by a cartoon of Dollface and her beau Dopey dancing along with several typical teen scrapbook items — a dance notice, a graduation invitation, a play program, a dress pattern, a photo of several kids — plus a picture of Betty Betz herself. That makes *Dollface* one of the few comic books with a photo of the creator on the cover.

The inside front and back covers and the back cover display pictures of Betz and teens in Hawaii, New York City, and Battle Creek, Mich. One of the pictures shows Betty "making a caricature of a bashful boy from Battle Creek."

Inside, there are two different advice columns by Betty herself, including answers to a pair of letters from Toledo, Ohio. Now — unless Betty Betz appeared in the Toledo newspaper *The Blade* — what are the odds of two letters from Toledo making it into the same comic book? It's not easy to find more details on Betz' career, but an Internet search provides clues leading to a few deductions: Betz clearly had a venue (newspaper or magazine columns?) for keeping her name in front of her teen audience, combining advice and simple cartoons. The most detailed description online was in Bavarian Book Exchange and Gift Shop's summary of her 1951 Random House volume *Betty Betz in Teen Asia,* which read in part: "an intimate look at the Far East 'today' by young America's favorite reporter: She made headlines when she was arrested in Turkey for being a bubble-gum smuggler; tumbling into a crocodile-infested river in Siam was another unique experience; her international Coke-and-cookie parties will never be forgotten, particularly the riotous shindig she threw for 6,000 teen-agers in Hong Kong; the party was broken up by the police, and our author just escaped being trampled to death." Clearly, Betz was well known to teens at the time of the comic book's release — though no current information pops up readily on a number of Internet hunts.

Getting back to the 1951 comic book itself, *Dollface* tells the tall teen tales of Dollface, her best friend Bun Brain, and her beaus Dopey and Loveboat. (With all due respect, this is not *Archie and His Pals 'n' Gals*) It's a cute comic book drawn in an extremely spare, cartoony style that would not be out of place on today's comics pages (think *The Duplex*). It's a little like Hilda Terry's long-running *Teena*.

Ironically, on the last page of the comic book, Bun Brain decides to cut Dollface's hair "1950 style" — and comes up with a short-short fashion that would not look at all out of place more than 50 years later!

"Gee ... it feels like a shag rug ..." Dollface says, to which Bun Brain replies, "Mary Martin has the same deal and it looks cute on her ..." ✦

INSIDE THIS SECTION

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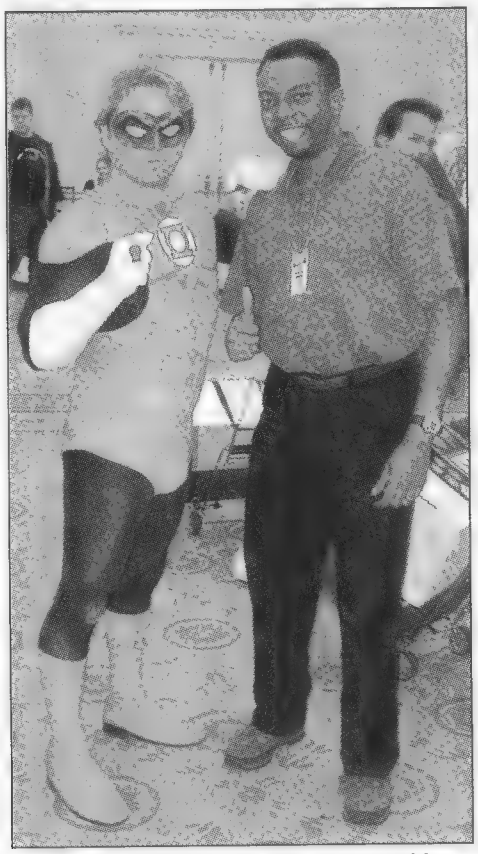
Showing team spirit

Artist Darryl Banks is a life-long *Avengers* fan

By **George Nelson**

Many artists find the notion of working on team comics intimidating, confusing, or just too much work. Artist Darryl Banks' attitude could probably be best summed as: Bring it on.

"I would like to be doing either *JLA* monthly or *Avengers* monthly," said Banks, whose recent projects include the *JLA/Spectre: Soul War* prestige format two-parter with the first issue due out in January.



A Mid-Ohio-Con attendee inspired by Darryl Banks' designs met the artist at the 2002 Mid-Ohio-Con.

"Team books are difficult and it's almost not worth it in some ways, but I just grew up loving teams," said Banks, who commented that his interest in *The Avengers* dated back to grade school.

"Certain heroes I like today and maybe I don't like next year, but I've always been an *Avengers* fan — and it's something I would definitely like to do at some point in my career."

During an interview at the 2002 Mid-Ohio-Con, Banks said he'd broken into comics after showing his work at Mid-Ohio-Con in past years, as well as other conventions.

"I remember talking with Dick Giordano repeatedly. I remember always getting advice and things while I continued to work on my stuff ," he said, "and also calling upon the training I had had from college."

Trained at the Columbus College of Art and Design, Banks said he draws from life, though comics artists whose work he has admired over the years range from John Romita Sr. to Frank Frazetta, and he said he is currently impressed with the work of Carlos Pacheco, who drew the recent *JLA/JSA: Virtue and Vice*, as well as *Ultimates* artist Bryan Hitch.

Banks' first published work was in 1989 for Innovation — a two-issue painted story for *Cyber Punks* — and he did his first work for DC as a fill-in artist on *Legion of Super-Heroes*. He probably is best known as the artist who, with writer Ron Marz, helped usher in the new era for *Green Lantern* in 1994, when longtime GL Hal Jordan was replaced by Kyle Rayner. Banks acknowledged he hadn't been a big GL fan as a kid. Though he had "lots of sketches," he had never really planned on doing the series.

"I loved *Green Lantern* the concept but I always thought, 'Man, if *I* had that ring, I wouldn't be making boxing gloves. I would be making some huge cannons and blowing these guys away,' " he told ***CBG***.

"It's not something I thought really much of because of the types of stories that they were doing, but never knowing that they wanted to overhaul all that."

In addition to installing the new GL, a controversial enough move, DC remade Jordan as the villainous Parallax and used him as the instrument to destroy The Guardians of the Universe and their 3,600-member Green Lantern Corps, leaving Rayner as the sole GL.

Banks said he is working on a story for an upcoming *Aquaman Secret Files* and has fill-in work coming up on *JLA*, in addition to the *JLA/Spectre* project written by *Spectre* writer J.M. DeMatteis and inked by Paul Neary. The story reunited the Leaguers with Hal Jordan, now seeking redemption as the Spirit of Vengeance.

"I really liked working on it," Banks said. "It was a different kind of story, where The JLA and The Spectre are fighting supernatural alien type of things, so The Spectre has to aid The JLA to use their powers in more of a different realm than they're used to. It wasn't the usual giant alien that they can punch or zap." ✦

NOVEMBER 2002
Trade Paperback and Graphic Novel Preorders by Comic Shops

These figures are for estimated preorders of trade paperbacks and graphic novels by comics retailers reporting their sales to *Comics & Games Retailer*.

The number in the right-most column indicates the percentage of stores reported that the title was in their Top 10 TPB sales.

1	*Wolverine: The Origin*	Marvel	51%
2	*Batman: Dark Knight Returns*	DC	45%
3	*JLA Secret Origins*	DC	43%
4	*Batman: Dark Knight Strikes Again*	DC	36%
5	*League of Extraordinary Gentlemen* Vol. 1	DC	36%
6	*Ult. Spider-Man Vol. 4*	Marvel	35%
7	*Batman: Bruce Wayne Fugitive* Vol. 1	DC	30%
8	*Ultimate X-Men* Vol. 3	Marvel	30%
9	*Incredible Hulk: Return of the Monster* Vol. 1	Dk Hors	28%
10	*Lone Wolf & Cub* Vol. 27	Dk Hors	28%
11	*Ult. Spider-Man Collected* Vol. 1	Marvel	28%
12	*Plastic Man Archives* Vol. 4	DC	23%
13	*Marvel Encyclopedia*	Marvel	22%
14	*Batman: Absolution*	DC	20%
15	*JLA/JSA: Virtue and Vice*	DC	20%
16	*Ult. X-Men Collected* Vol. 1	Marvel	20%
17	*Ess. Fantastic Four* Vol. 1	Marvel	16%
18	*Sandman* Vol. 4: *Seasons of the Mists*	DC	16%
19	*Bone* Vol. 8: *Treasure Hunters*	Cartoon	15%
20	*Rising Stars* Vol. 3	Image	15%
21	*Lone Wolf & Cub* Vol. 26	Dk Hors	14%
22	*Ult. Spider-Man Collected* Vol. 3	Marvel	14%
23	*Ultimates* Vol. 1	Marvel	13%
24	*Universe X*	Marvel	13%

Source: Comics & Games Retailer

BIRTHDAYS and INDUSTRY EVENTS

Mon 13 JAN

CBG #1524 ships

Born on this date:
Ron Goulart (1933) – **70** years ago
Jerry Acerno (1961)
Anina Bennett (1965)

Tue 14 JAN

Born on this date:
Rudy D. Nebres
John Tartaglione (1921)
Steven J. Woron (1958) – **45** years ago

Wed 15 JAN

Born on this date:
Stan Kay
Norman Felchle (1964)

New Comics Day! Scheduled to ship:

CrossGen: *Negation* #14, *Sigil* #32, *Sojourn* #19

Dark Horse: *Lone Wolf 2100: Red File*

DC: *Action Comics* #799, *Aquaman Archives* Vol. 1, *Mek* #3, *Supergirl* #78

Image: *G.I. Joe* #14, *Invincible* #1, *Tech Jacket* #3

Marvel: *Amazing Spider-Man* #49, *Daredevil: The Movie*, *Spider-Girl* #56, *Wolverine* #185

Thu 16 JAN

Born on this date:
Jim Berry (1932)
Randy H. Crawford (1953) – **50** years ago
Steve Erwin (1960)
Christopher Richard Schenck (1963) – **40** years ago
David M. DeVries (1966)

Fri 17 JAN

Born on this date:
Ann Nocenti (1957)
Peggy Ordway (1959)

Sat 18 JAN

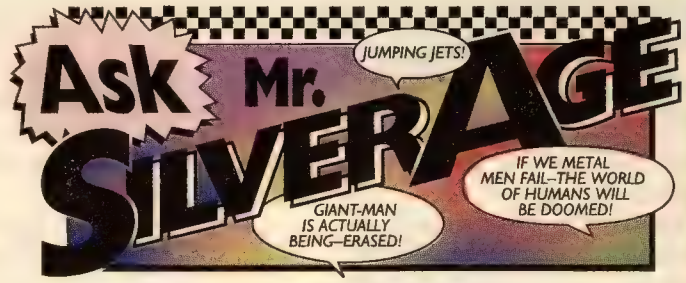
Born on this date:
Fred Bauman (1964)
Bill Fountain (1965)

Sun 19 JAN

Born on this date:
Milton Schiffman (1922)
Jack Caprio (1932)
Joe Staton (1948) – **55** years ago
Tom Yeates (1955)

Mr. Silver Age's Top 10 color comics

If they appeal to him, other Silver Age-y fans might want to check them out



By **Craig Shutt**

Dear Mr. Silver Age,

You gave us your Top 10 black-and-white comics on today's shelves back in ***CBG*** *#1513. When are we going to get your list of the Top 10 color comics you're reading?*

Ulu V.
Lupra

Mr. Silver Age says: I think I'll do that this week, Ulu, because I didn't see enough Silver Age-y books coming out this month to do a full preview (see the sidebar). So, instead, I'll give you my choices for the Top 10 current four-color comics that other fans of The Silver Age might enjoy, too. Again, I'll list them in alphabetical order, if only because the titles swap around depending on the story under way. In fact, occasionally another comic book sneaks onto the list, too. It's a dog-eat-dog world out there. Here are my current faves:

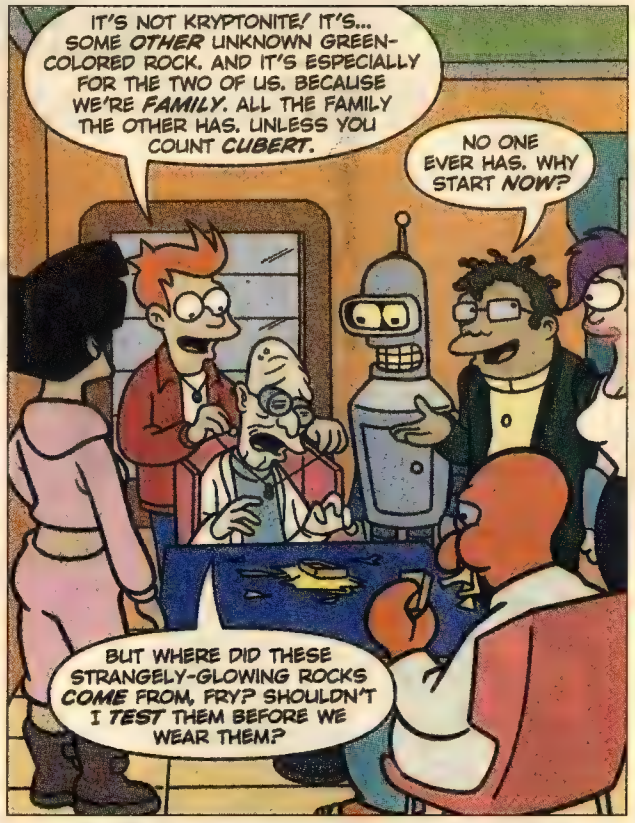
Amelia Rules! (Renaissance Press, $2.95, 32 pgs.): Jimmy Gownley tells fun stories about fourth-grader Amelia, who is now living with her mom at the home of her Aunt Tanner (and what kind of name is that?) after her parents split up.

She had to make new friends and go through the rigors of starting at a new school and now she's settling in and just trying to cope. She plays super-heroes with her friends, battles with the cool kids in school, and tries to understand why adults do such goofy stuff. In other words, it's probably nothing like your life was back then. Nyuk, nyuk. Issue #7 just came out, as did the paperback of the first five issues, and, with Done-in-One stories, you can hop on any time.

Batman: Gotham Adventures (DC, $2.25, 32 pgs.): This has been my favorite incarnation of The Caped Crusader through all the various titles the comic book has had. The Done-in-One stories present a Batman who is focused and no-nonsense, but he's not obsessive or cruel. Throw in a young Robin, a peppy Batgirl, and lots 'n' lots of super-villains — as well as some change-of-pace stories with regular crooks — and it's a comic book that has all the right Bat-ingredients. The stories were a bit too simplified for my tastes for a while, but they've regained their inventiveness recently, making the title well worth checking out again, if you've tried it before. And if you haven't, give it a try.

Fantastic Four (Marvel, $2.25, 32 pgs.): *The Fantastic Four* bring out the best in writer Mark Waid by giving him four distinct personalities within a team, so there are relationships to play off and situations developing all the time, but it's not an unwieldy group size with which to work. He's also finding ways to define those personalities, solidifying what was there and building on it. Mike Wieringo and Karl Kesel's art adds fluidity and excitement, capturing both the humor and adventure.

Futurama (Bongo, $2.50, 32 pgs.): Writer Eric Rogers and a variety of artists capture the fun of the TV show (which has been pre-empted in Eastern and Central Time Zones way too much for such a fun show), and that's not easy to do in a comic book. There are comics references (such as #8's cover homage to *Giant-Size X-Men* #1, the first Bronze Age comic) and the same kind of wackiness as the show provides. The *Simpsons* comic book offers laughs, too, but the show is just so fast that the comic book doesn't quite capture that show as well as this one does.


IT'S NOT KRYPTONITE! IT'S... SOME OTHER UNKNOWN GREEN-COLORED ROCK. AND IT'S ESPECIALLY FOR THE TWO OF US. BECAUSE WE'RE FAMILY. ALL THE FAMILY THE OTHER HAS. UNLESS YOU COUNT CUBERT.
NO ONE EVER HAS. WHY START NOW?
BUT WHERE DID THESE STRANGELY-GLOWING ROCKS COME FROM, FRY? SHOULDN'T I TEST THEM BEFORE WE WEAR THEM?

The Futurama comic book does an excellent job of capturing the insanity of the TV show while keeping the laughs coming.

Girl Genius (Airship Comic Book Co., $3.95, 40 pgs.): I've always been a fan of Phil Foglio's work, so it's hard to pass up an ongoing, four-color comic book

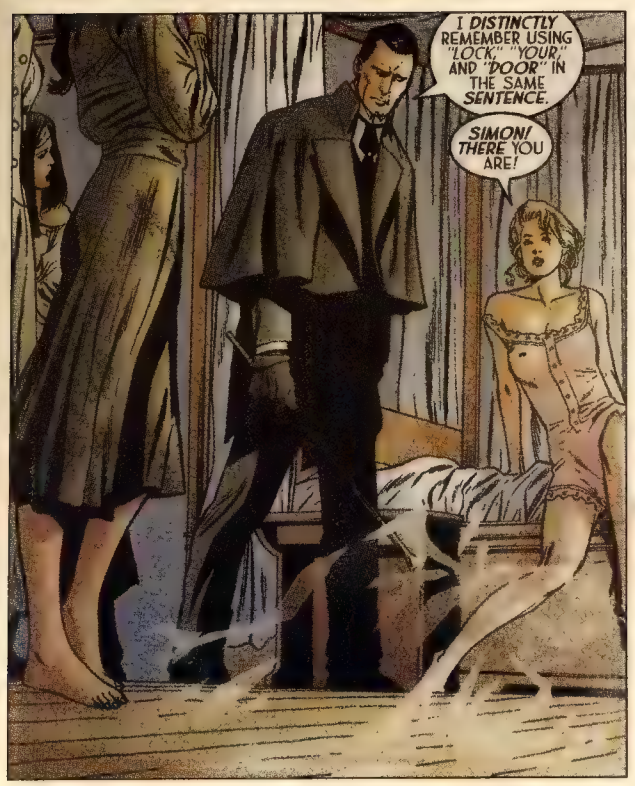
YOU STAY OUT OF IT PAL!
HEY! QUIT SHOVING!
I... I... DON'T KNOW WHAT TO DO!
DON'T YOU TALK TO MY REGGIE LIKE THAT!
THAT PAJAMA KID IS SCRAPPY! HE'D MAKE A GOOD NINJA.
Okay Sissy Boys!

***Amelia (second from left) rules in* Amelia Rules!** *but it's not always easy with the gang of kids she hangs around with.*

January choices

You know Silver Age fans are getting spoiled, when several cool reprint packages and homages are planned and they don't even rate a special Huzzah! Still, they're too neat to chance that you may not be aware they're coming (probably more later than sooner, in some cases):

Aquaman Archives #1 (DC, $49.95).
Charlton Special Collection #1 (Avalon/ACG, $5.95).
Comic Book Heaven #8 (Slave Labor, $2.95).
Daredevil: Yellow TPB (Marvel, $14.99)
Forbidden Herbie #2 (Avalon/ACG, $5.95).
The Great Comic Book Heroes trade paperback (Fantagraphics, $8.95)
Men of Mystery #38 (AC, $6.95).
Superboy #147 facsimile edition (DC, $6.95).
Vengeance Squad #2 (Avalon/ACG, $5.95).



*On very rare occasions, Emma Bishop actually needs the help of her mentor-partner-boss Simon Archard in **Ruse**, although she wouldn't admit it.*

that's not much more expensive than a mainstream comic book on a per-page basis. Our namesake heroine, Agatha Clay, has been thrust into an adventure not of her own making in a world where The Industrial Revolution turned into a war. Agatha has secrets that are taking their time to be revealed, but most issues include a comprehensive Our Story Thus Far page that makes it easy to catch up. It's got adventure, romance, and mad science, with lots of humor and gorgeous color. Plus two-sided cutouts on the covers!

JSA (DC, $2.50, 32 pgs.): David Goyer and Geoff Johns are able to respect the past while updating it for modern sensibilities, and that's a tough challenge in today's comics.

The team faces challenges that are worthy of their formidable power, and it combines a variety of interesting personalities. There's humor, drama, and anticipation for what's coming next. And how can you pass up a comic book featuring the original Mr. Terrific, as the current storyline has?

Radioactive Man (Bongo, $2.50, 32 pgs.): This, in essence, is *The Simpsons*' homage to past comics, as seen through issues of Bart's favorite super-character. The series presents random issues from RM's long, long history, in styles popular at the time.

Issue #1, for instance, which is called #100 (stick with the indicia on this one, kids!) parodies the cover to *Superman* #100, and you've gotta like a comic book with *that* obscure a joke!

Issue #2 (#222) parodies an early 1970s Marvel cover and comic book.

The most recent issue, #6, has an excellent Gold Key parody cover and style. The stories are by Batton Lash of *Supernatural Law*, who clearly has spent way too much time reading old comics, not that there's anything wrong with that. The only problem is that it only comes out quarterly, and that's just not enough.

Ruse (CrossGen, $2.95, 32 pgs.): This series supposes what it would be like if Sherlock Holmes and Dr. Watson were played by Nick and Nora Charles of *Thin Man* fame. The CrossGen sigil showed up early on, but, after a quick mention, the super-powered aspect of this title faded, and I think it's stronger for that. Mark Waid set a strong tone for the book, but Scott Beatty hasn't missed a beat and may have added even more atmosphere in his first couple issues.

Spider-Girl (Marvel, $2.25, 32 pgs.): This book makes me wish that Peter Parker had aged naturally. There's real dramatic potential in Mary Jane and Pete dealing with life as young marrieds with mortgages, a new baby, and all kinds of more typical worries — just as Peter ought to have (sorry, Pete). This title picks up their life together, as their teen-age daughter May's spider-powers begin to kick in, much to Peter's distress. She gets to deal with Peter's old high-school worries, while Silver Age fans can relate to the guy they grew up with. Having her parents know about her super-powers but not wanting her to use them (sometimes) creates an unusual home dynamic, and Tom DeFalco and Pat Oliffe update the M2 characters with interesting twists on the familiar versions. This series shouldn't be close to being canceled!

Tom Strong (DC/America's Best Comics, $2.95, 32 pgs.): Alan Moore understands The Silver Age. He knows that, as goofy as some of the plot twists and legendary tsatskes were, they made those comics into a complex, fascinating world (as long as we didn't think about it too closely). Moore can make fun of those inventions (as he did in *Supreme*) or he can write homages to them, and this title represents the latter. But the series takes some of the styles popular then and transforms them for 21st century comics. The combination makes for cool comics for Silver Age fans of all ages. ✦

*Ask Mr. Silver Age is © 2002 by Craig Shutt. Send all comments and suggestions to Mr. Silver Age at **craigshutt@ameritech.net**.*

You sit on the sidelines, listening to your two favorite people squabble like usual.
I can't believe you'd allow Felicity to get back into costume.
I didn't allow her, Dad.
And you should know better than to try to take on anyone as powerful as Kaine.
He might have broken a lot more than your artificial leg if I hadn't shown up.
That's not the point!

*Peter Parker, father of the star of **Spider-Girl**, is one of my favorite Marvel characters, as he tries to balance parenthood and super-herodom.*

Mr. Silver Age's Mail Chute

Dear Mr. Silver Age: I just read your *Ask Mr. Silver Age* column in ***CBG*** #1513 and decided to take you up on your request for more suggestions for good black-and-white comic books.

First, of the 10 you list, I regularly read and enjoy five: *Akiko*, *Last Kiss*, *Liberty Meadows*, *Patty Cake*, and *Supernatural Law*.

I haven't tried *America's Greatest Comics*, because $7 for 48 black-and-white reprint pages isn't good value for me.

I've never tried *Boneyard*, *Dork Tower*, or *Scary Godmother*.

I tried several issues of *Castle Waiting* until I picked up the ongoing theme that men are evil brutes, and I don't need that type of entertainment, since I pretty much disagree.

So my contributions are *Bone*, *Strangers in Paradise*, *Age of Bronze*, and especially *Little White Mouse*. The infrequent publication of *Herobear & the Kid* knocks it out of contention, although I enjoy it when it shows up. My son likes *Teenage Mutant Ninja Turtles*, but I haven't been able to understand the attraction.

Also, though you probably don't like manga, I buy several titles for my daughter that I also read and enjoy. They include *Cardcaptor Sakura*, *Angelic Layer*, *Saint Tail*, *Mars*, *Miracle Girls*, and *Wish*. I also have high hopes for *Shonen Jump*. My son likes (and I don't understand) *Dragon Ball* and *Dragon Ball Z*.

Hoy Murphy
Hoymurphy@aol.com

*(Thanks for the suggestions, Hoy! I read both **Bone** and **Age of Bronze**, but I'm doing it via the trade paperbacks, since they seemed better suited to that format. Jeff Smith once described **Bone** as "Bugs Bunny meets The Lord of the Rings," which I can agree with, but I had a huge preference for the Bugs Bunny side of the equation. When the **LOTR** side became so dominant, I found I could wait for the collections.*

*Likewise, I read **SiP**, but I'm not a Parker Girl fan, so it didn't make the Top 10 cutoff. Neither did **Herobear**, both because I'd forget what was happening between issues and because the art's quirky style of showing me the infrastructure didn't help me suspend my disbelief. But others may have varying mileage. I'm not familiar with **Little White Mouse**, so I'll have to give it a look-see.*

*You might want to try **Castle Waiting** again, as the men-are-evil theme early in the previous story never really took over, and that tale just ended, so we're back at the Castle again. I actually was a fan of some manga back in the 1980s, including **Lone Wolf and Cub** and **Mai The Psychic Girl**, but the extended stories and high investment required to finally reach an ending finally got the better of me. Now see what you think of my four-color list!*

— MSA)

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42 F+ 40.00
46 VG+ 26.00
47 F+ 40.00
49 F/VF 55.00
49 VG 22.00
50 VG+ 24.00
50 VF- 60.00
51 G+ 14.00
51 VF- 55.00
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2 F+ 40.00
3 VF 75.00
4 VG+ 35.00
5 VG+ 35.00
8 FR 10.00
10 VG 12.00
11 NM 30.00

MAD 84
ONE SHOT VF 6.00

MAD DISCO
ONE SHOT VF 12.00

MAD EXTRA LARGE CLASSIX
2 NM 5.00

MAD FOLLIES
1 VF 175.00
2 VF/NM 185.00
3 VG 28.00
4 VG 22.00
4 VF/NM 55.00
5 VG 24.00
5 VF 50.00
6 VG+ 15.00
7 VG 14.00

MAD MONSTERS
6 VG/F 10.00

MAD SPECIAL
1 VF/NM 80.00
2 NM 7.00
2 VF/NM 65.00
4 NM 50.00
5 VF/NM 38.00
6 NM 50.00
7 VF 30.00
8 VG 8.00
9 VF/NM 30.00
11 NM 34.00
13 VF/NM 25.00
14 VG 4.00
15 VG 4.00
17 F+ 8.00
18 VG+ 5.00
20 VG+ 4.00
21 F+ 8.00
22 F+ 8.00
23 F+ 6.00
27 VG 4.00
28 F 6.00
31 F+ 3.00
33 NM 10.00
35 NM 14.00
36 VF 8.00
38 NM 14.00
39 NM 14.00
41 NM 14.00
42 NM 14.00
43 VF+ 10.00
45 F+ 5.00
47 F 3.00
48 F+ 5.00
49 NM 12.00
50 NM- 12.00
51 VF/NM 10.00
53 VF 7.00
54 NM 10.00
58 F+ 5.00
59 VF- 7.00
61 VF 6.00
62 VF 6.00
65 VF/NM 8.00
67 VF 6.00
69 F+ 5.00
70 NM 10.00
73 VF 5.00
75 F 3.00
84 NM 8.00
85 NM 8.00

MADELINE & GENEVIEVE
796 FR 3.00

MADMAN ADVENTURES
3 NM 7.00

MADMAN COMICS
1 NM 10.00
2 THRU 11 NM 6.00

MAGE
1 VF/NM 15.00
2 THRU 5 NM 8.00
6 NM 30.00
7 NM 15.00
8 THRU 15 NM 8.00

MAGGIE & HOPEY COLOR SPECIAL
1 NM 5.00

MAGIC CARPET
1 VF 6.00

MAGIC COMICS
112 G/VG 10.00
279 F+ 3.00
280 F+ 3.00
281 VF/NM 5.00
282 F 3.00
293 NM 7.00
300 NM 7.00
306 NM 4.00
307 NM 4.00
308 NM 4.00
310 NM 4.00
312 NM 4.00
323 NM 5.00
325 NM 5.00
335 NM 4.00
338 NM 4.00
392 NM 3.00

MAGNUS (GOLD KEY)
2 VF- 65.00
3 F/VF 60.00
3 VG+ 28.00
4 VF- 40.00
5 VF/NM 60.00
6 VF- 40.00
7 F+ 25.00
8 VG 15.00
8 VG/F 55.00
9 VF 42.00
10 VG 12.00
12 F- 10.00
13 VG 8.00
14 VG/F 10.00
15 F+ 18.00
16 F+ 18.00
17 VF/NM 40.00
18 F+ 16.00
19 VF- 30.00
20 VG/F 10.00
21 F 10.00
22 F 12.00
23 NM 40.00
24 VF- 24.00
25 VF/NM 30.00
27 VF+ 26.00
28 VF- 23.00
29 VF+ 12.00
35 NM- 15.00
37 NM 18.00
38 NM- 15.00
39 NM- 15.00

MAJOR INAPAK, SPACE ACE
1 VF 15.00

MAN COMICS (ATLAS)
15 F+ 30.00
16 VG+ 15.00

MAN FROM ATLANTIS
1 NM 10.00
2 THRL 7 NM 5.00

MAN FROM U.N.C.L.E.
1 VF/NM 165.00
2 G 8.00
4 VF+ 48.00
4 VG 12.00
5 VG/F 14.00
6 VF/NM 60.00
7 F+ 25.00
8 NM- 75.00
9 VG 12.00
9 VF/NM 42.00
10 VF+ 45.00
11 NM- 65.00
11 F/VF 33.00
13 VG 10.00
13 VF/NM 50.00
14 VG 10.00
15-19 VF/NM 50.00

MAN IN FLIGHT
836 NM- 90.00
836 VG 15.00

MAN IN SPACE
716 NM- 120.00
716 VG 18.00
954 F+ 30.00

MAN-BAT
1 NM 20.00
2 NM- 14.00

MANDRAKE
1 F+ 20.00
5 VF- 20.00

MAN-THING (1974)
1 (CGC) 9.2 75.00
1 VG+ 9.00
2 NM- 20.00
2 VG/F 5.00
3 NM- 16.00
4 NM- 12.00
5 NM- 14.00
6 VF/NM 10.00
7 THRU 11 NM 14.00
14 NM- 8.00
15 NM- 8.00
16 NM- 8.00
17 NM 10.00
18 VF/NM 7.00
19 NM 10.00
21 VF/NM 7.00
22 NM 9.00

MAN-THING (1979)
1 NM 8.00

MANY GHOSTS OF DOCTOR GRAVES
7 VG 6.00
25 VG .3.00
49 VF 6.00
52 VF 9.00
65 NM 15.00

MARCH OF COMICS
2 F/VF 125.00
4 G 850.00

MARINE WAR HEROES
6 VG 4.00
16 VG 4.00

MARINES IN BATTLE
7 F+ 24.00
18 VG 14.00

MARMADUKE MOUSE
6 F+ 24.00

MARS AND BEYOND (DISNEY/DELL)
866 (FC) VG 18.00

MARTIAN MANHUNTER/ AMERICAN SECRETS
1 NM 5.00

MARVEL & DC PRESENT X-MEN/NEW TEEN TITANS
1 NM 15.00

MARVEL ADVENTURE
4 VG 3.00

MARVEL BOY
2 VF 469.00

MARVEL CHILLERS
1 NM- 12.00
2 NM 8.00
4 VF/NM 6.00
5 VF/NM 6.00

MARVEL CLASSICS COMICS
2 VF+ 10.00

MARVEL COLLECTOR'S ITEM CLASSICS
1 VG+ 22.00
2 G/VG 10.00
3 VF 26.00
4 F/VF 20.00
5 VG/F 9.00
6 VG/F 7.00
7 F+ 12.00
8 VG/F 8.00
9 VF 22.00
10 VG/F 8.00
11 VF 18.00
12 VG 9.00
13 VF 18.00
14 VF 18.00
15 NM 28.00
16 F/VF 12.00
17 F/VF 12.00
22 VF- 16.00

MARVEL COMICS PRESENTS
1 NM 6.00
2 THRU 125 NM 4.00

MARVEL COMICS PRESENTS SPIDER-MAN (MINI)
1 NM 7.00

MARVEL COMICS SUPER SPECIAL
1 NM- 140.00
2 NM 16.00
4 F/VF 22.00
4 NM 50.00
5 VG 25.00
8 NM 22.00
10 VF 7.00
11 NM 10.00
12 NM 10.00
13 NM 10.00
16 NM- 10.00
18 VG 3.00
28 VF 5.00
34 F 3.00
41 F+ 4.00

MARVEL DOUBLE FEATURE
2 NM 10.00
3 NM 10.00
4 VF 6.00
6 NM 6.00
12 F+ 4.00

MARVEL FEATURE
1 VG/F 35.00
2 F+ 28.00

MARVEL FEATURE (1971)
1 VF 38.00
2 F/VF 38.00
2 VF/NM 65.00
2 NM 90.00
5 VF/NM 10.00
6 VF/NM 10.00
8 VF 11.00
11 F/VF 25.00
12 VF 15.00

MARVEL FEATURE (1975)
1 VF/NM 7.00
2 NM 6.00
3 VF/NM 4.00
4 NM 6.00
5 NM- 5.00
6 VF 4.00
7 NM- 8.00

MARVEL GRAPHIC NOVEL
1 VF 12.00
3 VF 9.00
4 NM 16.00
5 NM 20.00
6 NM 12.00
8 NM 12.00
9 NM- 12.00
11 NM 12.00
12 NM 12.00
13 NM 12.00
14 NM 12.00
16 VF 7.00
19 NM 14.00
22 VF 10.00
25 NM 12.00
29 NM 12.00
32 NM 16.00

Arena (Bruce Jones) VF 6.00
Dr. Strange/Dr. Doom VF+ 18.00
Dreamwalker NM 12.00
Hercules (Full Circle) NM 7.00
Punisher Assass'n's Guild NM 7.00
Punisher Intruder NM 20.00
Punisher Return To Big Nothing NM 25.00

MARVEL ILLUSTRATED NOVEL
Frankenstein VF/NM 25.00

MARVEL MINI COMICS/X-MEN
NM 10.00

MARVEL MOVIE SHOWCASE
1 NM 5.00

MARVEL PREMIERE
1 VF/NM 50.00
1 VF 38.00
2 VF/NM 25.00
3 VF 30.00
4 VF 18.00
5 VG 4.00
6 VG 4.00
7 VF 10.00
8 NM 16.00
9 VG 4.00
10 VF 12.00
11 VF/NM 8.00
12 NM 12.00
13 NM- 10.00
14 NM 12.00
15 VF/NM 60.00
15 F- 15.00
16 VF/NM 15.00
17 NM- 18.00
18 NM 22.00
19 NM- 18.00
20 VF/NM 15.00
21 NM 22.00
22 NM 22.00
24 NM- 22.00
25 NM- 28.00
26 NM 8.00
30 VF/NM 3.00
31-46 NM 5.00
47 NM 8.00
48 NM 8.00
51-61 NM 4.00

MARVEL PRESENTS
1 NM 12.00
2 NM 8.00
3 NM- 12.00
4 VF/NM 14.00
5 NM 8.00
6 NM- 7.00
7 NM 8.00
9 NM 8.00
10 NM 8.00

MARVEL PREVIEW
1 NM 18.00
2 NM 80.00
6 NM 8.00
9 NM- 7.00
10 NM 15.00
13 NM- 4.00
14 F+ 3.00
15 F+ 3.00
16 NM 3.00
19 NM 7.00
22 VF/NM 3.00
23 VF 3.00
24 VF 3.00

MARVEL SAGA
1 THRU 19 NM 3.00

MARVEL SPECIAL EDITION (VOL. 2)
2 VG 6.00

MARVEL SPECIAL EDITION/ STAR WARS
1 VF/NM 14.00
2 NM 20.00
2 F/VF 14.00
3 VF 12.00

MARVEL SPECTACULAR
1 NM 12.00
3 F+ 3.00
4 VF 4.00
6 VF 4.00

MARVEL SPOTLIGHT
1 VF/NM 28.00
2 F- 42.00
3 VG 10.00
4 NM- 55.00
5 VF/NM 45.00
6 F+ 15.00
7 VF/NM 35.00
9 NM 35.00
12 VF/NM 26.00
13 NM 10.00
14 VF/NM 8.00
15 NM- 9.00
16 NM 10.00
17 NM 10.00
18 VF/NM 8.00
19 NM 10.00
20 NM 10.00
21 NM 10.00
22 NM 10.00
23 NM 10.00
24 NM 10.00
25 NM- 6.00
26 NM 8.00
27 NM 6.00
28 VF/NM 8.00
29 NM 10.00
30 VG 4.00
31 NM- 20.00
32 VF- 12.00
35 NM 7.00
46 VF- 5.00
48 VF- 5.00
60 VF- 3.00
67 NM 4.00
75 NM- 5.00
76 NM 4.00
85 NM- 4.00
86 NM 4.00
90 NM 4.00
94 NM 4.00
120 NM 3.00
146 NM 3.00
146 NM 5.00

MARVEL TALES (ATLAS)
131 7.5 (CGC) 175.00
137 F+ 75.00
141 VG/F 54.00
149 G/VG 30.00

MARVEL TEAM-UP
1 NM- 22.00

MARVEL TREASURY EDITION
1 NM- 55.00
2 NM 24.00
3 F+ 8.00
4 VF/NM 18.00
5 VF 14.00
7 VF/NM 16.00
8 VF/NM 16.00
10 VF/NM 18.00
11 NM 20.00
12 VF+ 12.00
12 NM 20.00
14 NM 20.00
18 VG 4.00
24 VF/NM 15.00
28 VF 24.00
28 NM 40.00

MARVEL TREASURY EDITION/SAVAGE FISTS-KUNG FU
1 F+ 10.00

MARVEL TREASURY SPECIAL (GIANT S/H HOLIDAY)
1974 NM 25.00

MARVEL TRIPLE ACTION
1 VG 5.00
2 VF 6.00
3 VF/NM 8.00
4 NM 12.00
5 VF 6.00
8 VF/NM 6.00
16 VF 3.00
30 NM 4.00
31 NM 4.00
32 NM 4.00
37 VF/NM 3.00
47 VF 3.00
42 NM 4.00
43 NM 4.00

MARVEL TWO-IN-ONE
1 F+ 20.00
1 VF/NM 50.00
2 NM 20.00
2 VF/NM 14.00
4 F/VF 8.00
5 F/VF 8.00
6 F/VF 8.00
7 VF/NM 8.00
9 VF/NM 8.00
10 NM 12.00
11 NM 7.00
12 VF 5.00
13 NM- 6.00
14 NM 7.00
23 NM- 4.00
24 NM- 5.00
27 NM 5.00
30 NM 5.00
31-84 NM 5.00

MARVEL TWO-IN-ONE ANNUAL
1 NM 10.00
2 NM- 33.00
3 NM 5.00
7 NM 5.00

MARVELOUS LAND OF OZ (TREASURY)
1 NM 24.00

MARVELOUS WIZARD OF OZ (TREASURY)
1 NM 24.00

MARVELS
1 THRU 4 NM 10.00

MARVEL'S GREATEST COMICS
25 F+ 8.00
26 VF 12.00
27 VG 4.00
35 NM 10.00
36 NM 10.00
38 NM- 6.00
39 NM- 8.00
40 F+ 3.00
42 NM 8.00
43 NM 8.00
44 NM 8.00
58 NM 4.00
74 NM 4.00
75 NM 4.00
77 NM 4.00
78 NM 4.00

MARY POPPINS
10136-501 VF+ 33.00
30023-501 F- 16.00

MASK (ALL TITLES AVAILABLE)
Please Inquire

MASKED RANGER
3 VF 75.00

MASTER COMICS
60 VG+ 55.00
102 VG 30.00

MASTER OF KUNG-FU
17 NM- 22.00
18 NM- 12.00
19 NM- 15.00
20 NM- 12.00
21 NM- 7.00
22 VF/NM 6.00
23 VF/NM 6.00
24 NM 10.00
25 NM 8.00
26 NM 8.00
27 NM 8.00
28 NM 8.00
29 NM 8.00
30 NM 8.00
031-100 NM 5.00
101-125 NM 4.00

MASTER OF KUNG-FU ANNUAL
1 NM 16.00

MASTERS OF TERROR
1 NM- 15.00

MASTERS OF THE UNIVERSE (MINI)
1 NM 5.00
2 NM 5.00

MASTERS OF THE UNIVERSE (SERIES)
1 NM 9.00

MASTERS OF THE UNIVERSE/ MOTION PICTURE
1 VF 5.00

MATRIX
1 NM 5.00

MAVERICK
7 VG/F 20.00
8 VF/NM 90.00
9 F 25.00
12 F+ 34.00
16 VF+ 55.00
18 FR 4.00
892 (FC) F+ 110.00
930 (FC) F+ 40.00
945 (FC) VG/F 26.00
960 (FC) VG 22.00

MAX BRAND'S SILVERTIP
608 (FC) F+ 15.00
835 (FC) F- 10.00

MAYA
1 VF 18.00

MAYHEM
1 NM 12.00
2 THRU 4 NM 10.00

MCDONALDLAND COMICS
101 VF 8.00
102 VF 8.00
102 VG 4.00

MCHALE'S NAVY
3 VF 35.00

MCKEEVER AND THE COLONEL
3 VG 8.00

MEGATON MAN
7 VF/NM 4.00
10 VF/NM 4.00

MELTING POT
1 NM 6.00
2 NM 6.00
3 NM 6.00
4 NM 6.00

MELVIN MONSTER (DELL)
2 NM 100.00

MEN IN BLACK (GRAPHIC NOVEL)
NM 25.00

MEN OF WAR
2 NM- 10.00
4 NM- 8.00
7 F+ 3.00
10 VF 6.00
11 VF- 3.00
23 F- 3.00
26 VG 3.00

MERRY-GO-ROUND
1 VG 20.00

METAL HURLANT
15 NM 10.00
21 NM 10.00

METAL MEN
3 VG/F 30.00
5 G 12.00
6 F+ 30.00
7 F/VF 45.00
9 VG/F 20.00
12 F- 16.00
13 VG+ 15.00
14 VG 12.00
15 VG 12.00
17 VG 12.00
18 VG/F 15.00
19 F- 18.00
20 VF/NM 55.00
20 F+ 22.00
21 VF 30.00
21 VG 8.00
22 F+ 18.00
23 VF- 28.00
25 VG 8.00
26 VG 8.00
30 VG 8.00
31 VF+ 26.00
31 F+ 12.00
32 F+ 12.00
34 F- 8.00
35 VF/NM 28.00
39 F/VF 16.00
40 VG 7.00
42 VF/NM 10.00
43 VF/NM 10.00
44 VG 4.00
45 F+ 4.00
46 VF- 6.00
47 VG 3.00
48 NM 12.00
49 F+ 4.00
50 VF/NM 7.00
51 NM 12.00
52 NM 12.00
56 NM 12.00

METAMORPHO
1 F/VF 65.00
1 VG 25.00
2 F+ 22.00
3 VF+ 45.00
3 F+ 22.00
4 VF- 28.00
4 VG 24.00
5 VG 8.00
6 VG+ 9.00
8 F+ 15.00
9 VG/F 9.00
10 VF- 28.00
11 F- 8.00
12 VG 6.00

METROPOL
1 NM 6.00
4 NM- 5.00
5 NM 5.00
6 NM 5.00

METROPOL VOL. 2
1 NM 6.00

MICKEY & DONALD
1 NM 6.00
16 NM 5.00

MICKEY FINN
7 F+ 25.00

MICKEY MOUSE
28-44 VG 8.00
47 G/VG 6.00
49 G- 3.00
50 F+ 14.00
52 F 10.00
53 F/VF 14.00
54 VF+ 22.00
56 VG 6.00
75 G/VG 4.00
79 VG 6.00
90 VG/F 7.00
99 VG 6.00
103 VG 6.00
105 VG+ 7.00
108 VG 4.00
110 VG 4.00
115 VF 13.00
116 VF 13.00
117 F/VF 10.00
121 F+ 8.00
130 VG 4.00
134 F+ 4.00
144 F+ 7.00
146 VF 10.00
148 VF 10.00
149 F 3.00
155 VF/NM 7.00
163 NM- 8.00
186 NM- 8.00
190 VF 6.00
199 NM 10.00
202 NM- 8.00
203 NM- 8.00
206 VF/NM 10.00
216 NM- 12.00
219 VF 12.00
244 NM 5.00

MICKEY MOUSE (FOUR COLOR)
116 VG+ 55.00
194 G+ 20.00
261 G/VG 20.00
261 F/VF 60.00
279 F+ 28.00
279 VF/NM 95.00
296 F/VG 15.00
296 FR/G 6.00
304 VG 16.00
334 VG 16.00
343 VG 12.00
352 G 6.00
362 F/VF 35.00
371 F/VF 35.00
387 F- 15.00
401 F/VF 28.00
427 VG 8.00
819 F+ 15.00

MICKEY MOUSE MAGAZINE
1 (VOL. 4) F 135.00

MICKEY MOUSE SURPRISE PARTY
1 VG 6.00

MIDNIGHT MYSTERY
4 F+ 18.00
5 VG+ 10.00
6 F+ 18.00
7 F/VF 28.00

MIDNIGHT TALES
2 F+ 7.00
3 F 6.00
4 NM 18.00
5 F/VF 8.00
6 NM 18.00
7 VF/NM 12.00
8 NM- 14.00
11 F/VF 6.00
12 NM 12.00
13 NM- 10.00
14 NM 12.00
15 NM 12.00
16 VF/NM 8.00
17 NM 12.00

MIGHTY COMICS PRESENTS
42 VG 6.00

MIGHTY CRUSADERS
1 VF 38.00
3 VF 20.00
4 F+ 12.00
5 VF 20.00
6 VG/F 7.00

MIGHTY HEROES
2 VF/NM 105.00
3 G 10.00

MIGHTY HEROES (SPOTLIGHT)
1 NM 5.00

MIGHTY MARVEL WESTERN
1 F+ 18.00
5 VG 6.00
6 F+ 12.00
7 VG+ 6.00
9 F+ 12.00
24 F+ 7.00
30 NM- 14.00
32 VF/NM 12.00

MIGHTY MOUSE
30 G/VG 12.00
50 VG 15.00
79 VF+ 40.00
80 G/VG 10.00
135 VG 10.00
144 VG 10.00
145 VF 30.00
146 F/VF 22.00
147 F 12.00
149 VF/NM 38.00
151 F/VF 22.00
152 F+ 14.00
154 VF/NM 38.00
160 F+ 15.00
161 VF- 25.00
163 F/VF 22.00
167 G 4.00

MIGHTY SAMSON
6 F+ 12.00
11 G/VG 4.00

MILK & CHEESE (FIRST PRINT)
2 NM 35.00
5 NM 15.00

MILLIE THE LOVABLE MONSTER
3 G/VG 5.00

MILLIE THE MODEL
154 VG 8.00
160 F 9.00
171 VG+ 7.00
186 VF/NM 25.00
187 VG 6.00
188 F+ 12.00
189 F- 8.00

MILLIE THE MODEL (MAD ABOUT MILLIE)
2 VG 10.00
3 VG 8.00
4 VG 6.00
5 VG 6.00
11 VG 6.00

MILLIE THE MODEL (MODELING WITH MILLIE)
23 VG+ 10.00
43 VG+ 7.00

MILLIE THE MODEL ANNUAL
2 F+ 45.00
6 F- 15.00
7 VG 10.00
10 VG 10.00

MIRACLEMAN
1 NM 15.00
2 THRU II NM 10.00
9 NM 12.00
10 NM 12.00
11 NM 12.00
13 VF 15.00

MIRACLEMAN 3D
1 NM 6.00

MISS AMERICA (VOL. 3)
4 F/VF 35.00

MISS AMERICA (VOL. 7)
2 F/VF 25.00

MISS BEVERLY HILLS OF HOLLYWOOD
2 F+ 150.00
7 G+ 44.00

MISSION IMPOSSIBLE
3 VG+ 15.00
4 F 18.00
5 NM 85.00

MISTER ED
2 VF/NM 50.00
3 VF/NM 50.00
5 VF/NM 50.00
6 G/VG 8.00
1295 (FC) VF/NM 145.00

MISTER MAGOO
1235 (FC) VF/NM 90.00
1305 (FC) NM- 110.00

MISTER MIRACLE
5 F+ 15.00
8 F+ 15.00
18 VF/NM 12.00

MOBY DUCK
2 F+ 7.00
3 VF/NM 14.00
6 VF 9.00

MOD SQUAD
1 VG 10.00
2 VF+ 30.00
3 F/VF 20.00
5 F/VF 18.00

MOD WHEELS
2 VF 14.00
11 F+ 7.00
12 NM 18.00

MODNICKS
1 VG 6.00

MOEBIUS
8 NM 10.00

MOEBIUS COMICS (CALIBER)
1 NM 4.00
3 NM 3.00
4 NM 3.00
5 NM 3.00
6 NM 3.00

MOEBIUS MAGIC CRYSTAL
1 NM 7.00

MOEBIUS: LONG TOMORROW
4 NM 10.00

MONKEES
9 VF/NM 60.00
16 VG 12.00

MONSTER HUNTERS
1 VF/NM 20.00
2 THRU 6 NM 7.00

MONSTER MANIA
1 F 15.00

MONSTER WORLD (1964)
1 F+ 45.00
2 NM- 80.00
5 F/VF 40.00
6 NM 75.00
7 VF+ 40.00
8 VF/NM 45.00
9 NM 65.00

MONSTERS OF THE MOVIES (CURTIS)
4 VG 5.00
9 G 5.00

MONSTERS ON THE PROWL
9 VG 6.00
11 VG+ 5.00
16 NM 20.00
17 VF/NM 12.00
18 VF 10.00
20 VF 10.00
21 VF 10.00
22 VF 10.00

MONSTERS UNLEASHED
3 G 3.00
4 VF+ 22.00

MONTANA KID
50 F/VF 8.00

MONTE HALE
34 G 20.00
35 G 20.00
59 VG 25.00

MORE FUN
114 PR- 3.00

MORTIE
3 VG+ 12.00

MOSES & TEN COMMANDMENTS
1 F 12.00

MOUSE MUSKETEERS
8 VF 20.00
9 F- 8.00
11 VF 20.00
21 VG 6.00
1135 (FC) G+ 4.00
7111 (FC) G+ 4.00
728 (FC) VF/NM 25.00

MOVIE LOVE
5 VG 14.00
21 VF/NM 38.00

MR. A (DITKO)
2 NM 6.00
NN NM 15.00

MR. AND MRS. J. EVIL SCIENTIST
1 F/VF 48.00
1 VG 16.00
2 VF/NM 48.00
3 VF 40.00
4 VG/F 12.00

MR. DISTRICT ATTORNEY
6 G 28.00
13 VG+ 50.00
16 VG+ 50.00
19 G+ 24.00
21 VG/F 38.00
23 G/VG 22.00
25 G+ 18.00
26 F+ 50.00
32 F+ 50.00
38 G/VG 22.00
42 NM 145.00
52 F- 33.00

MR. MAGOO AND GERALD McBOING BOING
6 F+ 40.00

MR. MIRACLE
1 VF/NM 50.00
1 F- 15.00
2 NM 40.00
3 VF/NM 28.00
5 VF 24.00
6 VG+ 8.00
8 VF 24.00
9 NM- 18.00
11 THRJ 14 NM 22.00
15 F/VF 9.00
16 VF/NM 15.00
17 NM 22.00
18 NM 22.00
19 NM- 8.00
20 NM- 8.00
21 NM 10.00
23 NM- 8.00
25 NM- 7.00

MR. MONSTER (ECLIPSE)
1 NM 6.00
2 THRL 9 NM 5.00

MR. NATURAL 1 (1ST PRINT)
NM 100.00

MS. MARVEL
1 NM 14.00
2 THRU 15 NM 6.00

MS. TREE
2 THRU 50 NM 4.00

MUMMY (ANNE RICE)
1 THRU 12 NM 5.00

MUTT & JEFF
27 G+ 14.00
30 F/VF 24.00
34 VG 8.00
40 NM 45.00
44 VG 8.00

MY FAVORITE MARTIAN
2 NM- 85.00
4 F+ 25.00
4 NM- 75.00
8 VF/NM 60.00

MY GREATEST ADVENTURE
10 F/VF 195.00
11 G+ 28.00
15 F- 75.00
16 F+ 60.00
20 F 85.00
27 VG+ 33.00
35 VG+ 28.00
36 F/VF 68.00
37 FR 7.00
38 VG+ 28.00
38 VF+ 65.00
39 F/VF 65.00
40 F/VF 65.00
40 VG 22.00
41 VG 18.00
42 F- 23.00
44 VF+ 70.00
46 VG 18.00
47 G/VG 14.00
49 G/VG 14.00
50 VF 65.00
52 NM- 105.00
53 VF 64.00
54 VF/NM 85.00
55 F/VF 48.00
55 VG+ 20.00
55 VF/NM 85.00
56 F/VF 38.00
58 VG+ 50.00
63 VG- 20.00
64 G/VG 25.00
65 VG+ 38.00
66 VG+ 38.00
67 G- 15.00
69 VG 35.00
70 G 18.00
71 G 15.00
72 VG+ 23.00
73 F- 30.00
75 G- 20.00
75 VG 50.00
76 VG/F 30.00
77 F+ 45.00
79 F+ 45.00
80 VG/F 30.00
81 G/VG 18.00
82 F 28.00
84 F- 30.00
87 G/VG 20.00
88 F+ 45.00
89 VG 35.00
89 G/VG 25.00
90 VG 35.00
91 VG 10.00
93 VG 10.00
94 F/VF 25.00
95 VF 35.00
97 VF- 30.00
98 F/VF 28.00
99 VF+ 38.00
100 F+ 18.00
101 F- 15.00
102 F+ 18.00
103 F- 12.00
105 VF+ 26.00
106 F/VF/NM 28.00
107 F/VF/NM 28.00
111 F+ 4.00
115 F+ 4.00

MYSTERY TALES
26 F+ 78.00
37 VG/F 46.00

MYSTIC
47 F+ 75.00

NANCY & SLUGGO
163 F/VF 46.00
173 F/VF 46.00
178 VG- 12.00
1034 (FC) VF- 25.00

NANNY AND THE PROFESSOR
1 F+ 15.00
2 F+ 15.00

NATIONAL LAMPOON
JUN-72 VF 5.00
NOV-74 VF 4.00
MAR-75 VF/NM 6.00

NATIONAL VELVET
2 F- 10.00
12-556-210 G+ 4.00

NAUSICAA (PART 1)
3 NM 5.00
5 NM 5.00
6 NM 5.00
7 NM 5.00

NAUSICAA (PART 2)
1 NM 5.00

NAVY COMBAT
3 G+ 10.00
12 VF 55.00
20 VG 15.00

NAVY WAR HEROES
7 F+ 8.00

NAVY: HISTORY & TRADITION
1772 G/VG 6.00
1861 G/VG 6.00

NAZA, STONE AGE WARRIOR
4 F+ 9.00
6 F 9.00
7 VF/NM 25.00
9 VF 20.00

NEAR MINT (FANZINE)
2 NM 12.00
3 NM 12.00

NEGRO HEROES
1 VG 200.00

NEUTRO
1 F/VF 20.00

NEW FUNNIES
97 F+ 30.00
104 VG+ 12.00
105 VG/F 13.00
107 VG 10.00
109 G- 4.00
115 VG/F 13.00
118 VG+ 12.00
129 G+ 6.00
130 VG+ 12.00
133 FR 3.00
134 VG/F 12.00
152

COMICS & FUN

6411 Sepulveda #1-G, (Dept. 1522)
Van Nuys, CA 91411
Call to reserve between 12:00-7:00 p.m.
818/779-7643

PETER COTTONTAIL
2 FR/G $4.00
PETER GUNN
1087 (FC) F+ 36.00
1087 (FC) NM 130.00
PETER PAN
442 (FC) F- 26.00
PETER PANDA
27 FR/G 6.00
PETER PORKCHOPS
2 VG+ 33.00
3 G 12.00
5 VG+ 25.00
PETER RABBIT
4 F/VF 95.00
22 FR/G 4.00
PETER THE LITTLE PEST
1 VF 38.00
PETTICOAT JUNCTION
2 VF- 30.00
4 VF/NM 45.00
PHANTOM
1 F+ 65.00
2 VF+ 60.00
3 F+ 28.00
3 NM- 85.00
6 VG 12.00
7 NM 90.00
15 VF/NM 48.00
17 VF+ 38.00
41 VG/F 5.00
44 VF/NM 16.00
45 VG 5.00
47 F/VF 10.00
49 VG+ 5.00
58 F/VF 10.00
59 F+ 8.00
64 F/VF 10.00
67 F/VF 12.00
73 NM- 15.00
PHANTOM BLOT
1 VG/F 12.00
3 VG+ 5.00
4 F/VF 15.00
7 VG 6.00
PHANTOM STRANGER
1 F/VF 60.00
6 VF/NM 28.00
9 VF+ 18.00
12 VG+ 6.00
17 VF+ 22.00
20 NM- 18.00
23 F+ 12.00
24 NM 25.00
25 NM 25.00
27 VF+ 16.00
27 VF/NM 27.00
28 NM 25.00
29 VF 15.00
30 F/VF 10.00
31 NM 28.00
32 VF/NM 10.00
33 VF/NM 13.00
36 NM 14.00
37 NM- 12.00
38 NM 14.00
39 NM 18.00
41 VF/NM 13.00
PHANTOM STRANGER (1952)
2 G- 100.00
PHASE 1 (MAGAZINE)
1 NM 15.00
PICTURE STORIES FROM AMERICAN HISTORY
2 F- 75.00
PICTURE STORIES FROM THE BIBLE/ OLD TEST.
3 (Spring 1943) VF/NM 180.00
PIED PIPER GRAPHIC ALBUM
1 VF 7.00
PINK PANTHER
3 VF/NM 22.00
7 VG 4.00
18 VG 4.00
19 F+ 7.00
22 F+ 7.00
23 VG/F 5.00
38 F+ 4.00
41 NM 12.00
56 F+ 4.00
62 NM- 7.00
63 NM- 7.00
65 VF 4.00
69 NM 8.00
70 NM 8.00
79 VG 4.00
81 VF/NM 6.00
85 NM- 12.00
86 NM- 12.00
87 VG 3.00
PIRACY
4 VF- 80.00
PIXIE & DIXIE (DELL)
01-631-207 VF/NM 55.00
1112 (FC) VF+ 60.00
1112 (FC) VG 15.00
1196 (FC) NM- 65.00
PIXIE & DIXIE (GOLD KEY)
1 VF/NM 60.00
1 G/VG 9.00
PLANET COMICS
68 G 50.00
PLANET OF THE APES (MAGAZINE)
1 NM- 32.00
6 NM 18.00
PLANET OF THE APES (MARVEL)
1 VF- 14.00
2 VG 3.00
3 VF/NM 8.00
4 VF 8.00
5 VF 8.00
7 VF/NM 10.00
8 NM 15.00
10 F/VF 7.00
11 VF/NM 13.00
PLANETARY PREVIEW
1 NM 6.00
PLASTIC FORKS
1 NM 6.00
PLASTIC MAN
5 F+ 14.00
12 F+ 5.00
14 VF 6.00
15 VG 3.00
PLASTIC MAN (QUALITY)
36 G/VG 55.00
36 VG+ 80.00
46 VG 60.00
PLOP
13 VF/NM 15.00
PLOP!
1 VG/F 8.00
2 VF/NM 12.00
5 VF/NM 15.00
11 VF/NM 12.00
17 NM- 14.00
PLUTO (FOUR COLOR)
853 VG 6.00
941 VG 6.00
1039 F+ 15.00
1143 VF 22.00
POGO
2 VG+ 80.00
8 F+ 85.00
12 VF 190.00
13 VF/NM 175.00
14 VF+ 150.00
15 VF/NM. 175.00
16 VF 130.00
POISON ELVES (MULEHIDE)
9 NM 35.00
10 NM 35.00
POLICE ACADEMY
1 NM 4.00
POLICE COMICS
9 FR/G 95.00
12 F- 375.00
28 VG+ 175.00
POLICE LINE-UP
2 F 90.00
POPEYE
3 G 12.00
5 VG+ 30.00
36 F+ 18.00
46 VG+ 18.00
49 VG 12.00
104 VF/NM 5.00
POST CEREAL COLORING BOOK (1951)
VG/F 10.00
POWER MAN
18 NM 10.00
19 NM 10.00
20 NM 10.00
21 NM- 8.00
22 VF 4.00
23 NM- 6.00
24 F+ 3.00
25 VF/NM 4.00
27 VF 4.00
28 VF 4.00
30 VF 4.00
31 NM- 6.00
32 NM- 4.00
34 NM- 4.00
35 NM 6.00
36 NM 6.00
39 NM- 6.00
41 NM 6.00
49 VF/NM 10.00
50 VF 9.00
57 NM- 18.00
66 NM 28.00
78 NM- 15.00
84 NM- 15.00
POWER MAN ANNUAL
1 NM 12.00
POWER RANGERS
1 NM 5.00
POWER RECORD SERIES
10 NM 44.00
16 VF 23.00
17 NM 40.00
24 VG 8.00
25 VF 20.00
45 VF 20.00
46 VF 20.00
PREACHER
1 NM 30.00
2 NM 20.00
3 NM 15.00
4 NM 8.00
5 NM 8.00
6 NM 8.00
7 NM 7.00
9 NM 5.00
PREACHER/GOOD OLD BOYS
1 NM 5.00
PREACHER/ONE MAN'S WAR
1 NM 5.00
PREACHER/SAINT OF KILLERS
1 NM 4.00
2 NM 3.00
PREDATOR
(All Titles Available) Please Inquire
PRIEST
1 F+ 10.00
2 NM 18.00
3 NM- 15.00
4 NM 18.00
PRIMUS
5 F+ 5.00
7 VG 3.00
PRINCE VALIANT (DELL)
788 (FC) VG 14.00
PRISCILLA'S POP
630 VF/NM 34.00
799 VF/NM 34.00
PRIZE COMICS
56 VF 75.00
PROMETHEA
1 NM 8.00
2 NM 6.00
3 THRU 13 NM 5.00
PSYCHO (SKYWALD)
10 VF+ 22.00
PSYCHO ANNUAL
1972 VF/NM 25.00
PUNCH & JUDY (VOL. #1)
10 FR/G 8.00
PUNCH & JUDY (VOL. #2)
8 G/VG 10.00
PUNISHER (1987)
1 NM 10.00
4 NM 4.00
9 NM 4.00
10 NM 6.00
PUNISHER LIMITED SERIES (1985)
1 NM 15.00
2 NM 8.00
3 NM 7.00
4 NM- 6.00
5 NM 7.00
PUNISHER MEETS ARCHIE (MARVEL)
1 NM 5.00
PUPPETOONS (GEORGE PAL)
4 VF- 70.00
QUEEN OF THE DAMNED
1 NM 6.00
2 NM 6.00
3 NM 6.00
4 NM 6.00
5 NM 6.00
6 NM 6.00
9 NM 6.00
10 NM 6.00
QUESTAR
1 VF 20.00
QUICK DRAW MCGRAW (CHARLTON)
4 F+ 12.00
8 VG/F 7.00
QUICK DRAW MCGRAW (DELL/GOLD KEY)
2 F+ 28.00
4 G/VG 10.00
4 VF 50.00
5 VF+ 65.00
9 NM- 65.00
QUICK-TRIGGER WESTERN/ATLAS
15 VG/F 30.00
RACCOON KIDS
64 FR 6.00
RACE FOR THE MOON
3 VF 165.00
RACKET SQUAD
4 F+ 55.00
9 VF+ 80.00
12 G- 45.00
RAGGEDY ANN & ANDY (DELL)
3 VF+ 120.00
4 VF- 110.00
8 G 10.00
15 VG+ 20.00
39 G- 6.00
262 (FC) F/VF 44.00
452 (FC) VF/NM 50.00
RAGGEDY ANN AND ANDY (GOLD KEY)
1 VG 7.00
2 F/VF 10.00
4 F/VF 10.00
RAGMAN
2 NM- 6.00
3 NM 7.00
4 VF- 4.00
5 NM- 6.00
RAINBOW BRITE & THE STAR STEALER
1 NM 12.00
RANGERS COMICS
50 VF/NM 145.00
RANMA 1/2
1 NM 75.00
2 NM 50.00
3 NM 35.00
4 NM 10.00
5 NM 10.00
6 NM 10.00
RASCALS IN PARADISE
1 NM 6.00
2 VF/NM 5.00
RAT PATROL
6 NM- 45.00
RAWHIDE
1028 (FC) VG 60.00
1028 (FC) G/VG 35.00
RAWHIDE KID
18 G- 12.00
44 VG 16.00
45 F- 28.00
47 VF- 32.00
48 VG+ 12.00
54 VG/F 10.00
55 VG 10.00
56 VF/NM 45.00
57 VG 10.00
58 VF/NM 45.00
59 VG 10.00
60 VG 10.00
62 VF+ 30.00
64 VF/NM 34.00
65 VG/F 10.00
67 VG/F 10.00
68 VF 26.00
71 F+ 12.00
72 VF 18.00
73 VG 6.00
74 NM- 24.00
76 NM 28.00
77 VF 18.00
79 F+ 12.00
80 NM- 28.00
81 NM 28.00
82 NM- 25.00
84 NM 33.00
85 NM- 25.00
86 VF/NM 24.00
87 NM 25.00
95 VF- 18.00
116 F/VF 8.00
133 VF/NM 8.00
146 F/VF 5.00
RAZOR
2 NM 24.00
3 NM 20.00
4 NM 20.00
5 NM 18.00
6 NM 18.00
0 SIGNED NM 35.00
RAZOR (ANNUAL)
1 NM 30.00
REAL CLUE CRIME STORIES (VOL.2)
9 VF+ 65.00
11 VG 20.00
REAL CLUE CRIME STORIES (VOL.4)
8 VF- 55.00
REAL CLUE CRIME STORIES (VOL.5)
4 VG+ 18.00
REAL FACT COMICS
1 FR/G 40.00
9 VF/NM 225.00
REAL GIRL MAGAZINE
1 VF/NM 6.00
REAL LIFE COMICS
18 G 10.00
42 VG+ 22.00
45 G/VG 20.00
49 FR/G 7.00
55 FR 8.00
REAL McCOYS
1265 (FC) VF/NM 90.00
REAL SCREEN COMICS
48 G/VG 15.00
85 FR 5.00
112 VG 16.00
128 G/VG 12.00
REAL WAR STORIES (ECLIPSE)
1 NM 5.00
REAL WEST ROMANCE
6 VF+ 80.00
REAL WESTERN HERO
70 VG+ 80.00
REBEL
1138 F/VF 50.00
RED CIRCLE SORCERY
6 VF/NM 8.00
8 NM- 10.00
9 VF/NM 8.00
11 NM 12.00
RED DRAGON
2 PR 20.00
RED HAWK
11 FR 7.00
RED RABBIT
16 G+ 6.00
17 G/VG 8.00
RED SONJA (1976)
3 THRU 9 NM 7.00
10 VF/NM 5.00
11 NM- 4.00
12 THRU 14 NM 5.00
RED SONJA (1982)
1 NM 4.00
2 NM 4.00
RED WOLF
1 F+ 12.00
2 F/VF 8.00
9 F+ 8.00
REID FLEMING
1 NM 6.00
2 NM 5.00
3 NM 5.00
4 NM 5.00
7 NM 5.00
REN & STIMPY
1 NM 8.00
REPTILICUS
1 VF 135.00
REPTISAURUS
4 NM 30.00
REPTISAURUS (SPECIAL EDITION)
1 VG- 10.00
RESTLESS GUN
1146 VF 60.00
334 F+ 44.00
RESURRECTION MAN
1 NM 6.00
RETURN OF GORGO
2 F+ 30.00
3 VG+ 18.00
RETURN OF THE OUTLAW
2 F+ 22.00
REX ALLEN
30 F/VF 26.00
RICHIE RICH
43 F/VF 30.00
RIFLEMAN
6 VF+ 85.00
8 VF 75.00
11 VF/NM 80.00
16 VF- 55.00
RIMA
1 VF/NM 13.00
2 VF/NM 7.00
3 NM- 8.00
4 NM- 8.00
5 NM- 8.00
7 VF/NM 7.00
RIN TIN TIN
4 VG+ 14.00
6 F+ 16.00
9 VF+ 55.00
10 NM 90.00
22 F+ 15.00
25 VG/F 10.00
26 VF/NM 40.00
27 F 12.00
30 F+ 15.00
31 VG/F 10.00
32 F/VF 24.00
34 F/VF 24.00
35 F/VF 24.00
523 (FC) NM 125.00
RING OF THE NIBELUNG
1 THRU 4 NM 5.00
RINGO KID
1 F/VF 18.00
7 NM- 16.00
11 VF/NM 14.00
17 NM 8.00
RIP HUNTER
3 F/VF 80.00
7 VG+ 25.00
11 VG 16.00
14 VG 16.00
16 VG 12.00
17 VG 12.00
18 VG 12.00
22 F+ 15.00
23 F/VF 30.00
24 F+ 20.00
25 F+ 20.00
26 F+ 20.00
27 F 15.00
28 F+ 20.00
29 VG/F 12.00
29 NM- 60.00
RIPLEY'S BELIEVE IT OR NOT
7 F/VF 15.00
14 VF 17.00
19 VF- 14.00
27 F+ 8.00
47 VG+ 4.00
49 F 5.00
RIPLEY'S TRUE GHOST STORIES (GOLDEN)
1 (401) F+ 70.00
ROBERT E. HOWARD'S CONAN
1 NM 5.00
ROBIN HOOD TALES (QUALITY)
2 G+ 40.00
ROBOCOP (DARK HORSE)
1 THRU 23 NM 3.00
ROBOCOP (MARVEL MAGAZINE)
1 NM 4.00
ROBOCOP VS. TERMINATOR
1 NM 3.00
2 NM 3.00
ROBOTECH GRAPHIC NOVEL
1 NM- 6.00
ROBOTECH/ MASTERS
1 THRU 12 NM 3.00
ROBOTECH/NEXT GENERATION
1 THRU 12 NM 3.00
ROCKETEER 3-D COMIC (NEAL ADAMS)
NM 20.00
ROCKETEER MOVIE ADAPTATION
1 NM 8.00
ROCKY AND HIS FIENDISH FRIENDS
5 VG 20.00
ROCKY AND HIS FRIENDS
1128 (FC) F/VF 240.00
1152 (FC) VF+ 185.00
1166 (FC) NM 325.00
1208 (FC) NM- 300.00
1275 (FC) NM- 300.00
1311 (FC) (CGC) 9.4 650.00
ROCKY LANE
21 VG 30.00
73 VG 20.00
ROG 2000 (BYRNE)
1 NM 14.00
ROGER RABBIT
1 NM 5.00
2 THRU 18 NM 3.00
ROM
1 NM 6.00
2 THRU 75 NM 4.00
ROMAN HOLIDAYS
2 VF/NM 24.00
3 VG 6.00
4 VF 20.00
ROMANTIC SECRETS (CHARLTON)
23 F+ 10.00
ROMANTIC SECRETS (FAWCETT)
24 VF+ 45.00
ROMANTIC STORY
7 VF/NM 45.00
40 F+ 40.00
58 F/VF 12.00
RONIN
1 NM 5.00
2 NM 5.00
3 NM 6.00
4 NM 6.00
5 NM 8.00
6 VF 10.00
ROOTS OF THE SWAMP THING
1 THRU 5 NM 5.00
ROY ROGERS
60 F/VF 38.00
69 FR/G 5.00
99 VG 10.00
144 VG 10.00
166 (FC) VF/NM 195.00
ROY ROGERS' TRIGGER
12 VG 8.00
17 VG 8.00
RUDOLPH (1950)
VG+ 50.00
RUDOLPH (1956/57)
G/VG 15.00
RUDOLPH (1959/60)
VF 45.00
RUFF & REDDY
4 NM 95.00
4 F/VF 44.00
5 NM 95.00
6 NM 95.00
6 F+ 25.00
7 VF+ 55.00
7 F/VF 44.00
8 VG/F 15.00
9 VF- 45.00
11 VF/NM 68.00
11 F/VF 42.00
12 NM- 85.00
1038 (FC) F+ 35.00
981 (FC) VF/NM 100.00
981 (FC) F+ 35.00
RUGRATS COMIC ADV'S (VOL 2)
1 NM 6.00
2 NM 5.00
3 THRU 10 NM 4.00
RUINS (MARVEL)
1 NM 8.00
SABRINA
26 VG 3.00
SAD SACK
20 VG+ 15.00
46 G 3.00
148 F- 5.00
157 VG+ 4.00
193 F- 4.00
235 F+ 3.00
SAD SACK & THE SARGE
30 VG 6.00
88 VG+ 3.00
SAD SACK'S ARMY LIFE
8 VG+ 7.00
24 VG 3.00
SAD SACK'S FUNNY FRIENDS
5 G- 4.00
6 G 5.00
7 VG 8.00
13 VG 5.00
75 F+ 3.00
SAFEST PLACE (DITKO)
1 NM 5.00
SAINT (AVON)
3 G+ 40.00
SALLY FORTH
7 NM 6.00
SANDMAN
1 NM 35.00
2 NM 18.00
3 NM 12.00
4 NM 12.00
5 NM 10.00
6 NM 10.00
7 NM 10.00
8 NM 28.00
10 THRU 14 NM 8.00
15 -21 NM 6.00
22 NM 15.00
23-27 NM 6.00
28-30 NM 5.00
31 THRU 75 NM 4.00
SANDMAN (1974)
1 VF 30.00
4 NM 20.00
5 NM 20.00
SANTA CLAUS FUNNIES (FC)
128 VF+ 120.00
205 VG+ 30.00
867 F- 10.00
SANTA CLAUS PARADE
2 G 25.00
SARGE STEEL
3 VF 13.00
SAVAGE SWORD OF CONAN
1 VF/NM 75.00
2 NM 45.00
8 F+ 8.00
9 F+ 8.00
12 NM 15.00
14 NM 15.00
16 NM 15.00
17 VF/NM 10.00
18 F+ 8.00
19 VF/NM 10.00
20 VF/NM 10.00
22 VG 3.00
24 NM 12.00
25 VF+ 8.00
26 VF+ 8.00
27 VF- 8.00
30 VF+ 8.00
31 VF/NM 9.00
32 VF/NM 9.00
33 NM 12.00
34 NM 12.00
35 VF- 7.00
36-43 NM 12.00
44 VF/NM 9.00
45-47 NM 12.00
48 VF+ 8.00
49 VF/NM 9.00
50 NM 12.00
51 VF/NM 8.00
52 VF/NM 8.00
53 NM 12.00
54 VF/NM 8.00
55 VF/NM 8.00
56 VF/NM 8.00
57 NM 8.00
58 NM 8.00
59 F 8.00
60-87 NM 8.00
88 VF 5.00
89 F+ 5.00
90 NM 8.00
91 NM 8.00
92 VF+ 5.00
93 VF/NM 8.00
94 VF/NM 8.00
95 F 3.00
96 NM 8.00
97 NM 8.00
98 NM 8.00
99 NM 8.00
100 VF/NM 8.00
101 NM- 5.00
102 NM 5.00
103 VF/NM 5.00
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1 VF/NM 16.00
SAVAGE TALES
1 VG 28.00
2 VF 26.00
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9 NM 12.00
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11 NM 12.00
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2 THRU 7 NM 4.00
SAVAGE TALES ANNUAL
1 NM 16.00
SCAMP (FOUR COLOR)
703 NM 125.00
777 NM 90.00
833 VG 12.00
SCAMP (DELL)
5 VG 10.00
6 NM- 50.00
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11 (CGC) 9.0 95.00
13 VF 30.00
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SCAMP (GOLD KEY)
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SCARY TALES
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SCHOOL-DAY ROMANCES
1 VG+ 65.00
SCOOTER
34 VG/F 10.00
SCORPION
1 F- 3.00
SCREEN THRILLS ILLUSTRATED
6 VF 20.00
7 VF 18.00
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SEA DEVILS
2 F- 85.00
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9 G 9.00
9 VF+ 65.00
1041 (FC) VG/F 22.00
928 (FC) G 12.00
994 (FC) F+ 35.00
SECRET AGENT (CHARLTON)
VOL. 2 #9 VF 20.00
SECRET AGENT (GOLD KEY)
1 NM- 150.00
2 VG 15.00
SECRET HEARTS
29 G/VG 12.00
SECRET ORIGINS
3 VF/NM 18.00
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1 G 50.00
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1 6.00
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SECRET ORIGINS SPECIAL
1 NM 4.00
SECRET SIX
1 VF 45.00
2 VG/F 10.00
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5 F+ 15.00
6 VF 26.00
SECRET SOCIETY OF SUPER VILLAINS
1 VF/NM 13.00
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SECRET SQUIRREL
1 COVERLESS 4.00
SECRET WARS
8 (CGC) 9.4 75.00
SECRETS OF HAUNTED HOUSE
1 VF/NM 33.00
3 VG+ 5.00
16 VF 6.00
27 NM- 9.00
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SECRETS OF SINISTER HOUSE
5 VF+ 30.00
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SECRETS OF THE LEGION OF SUPERHEROES
1 NM 4.00
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SECRETS OF YOUNG BRIDES
29 VF 18.00
30 VG/F 5.00
SERGEANT BILKO
4 VG- 65.00
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9 VF+ 165.00
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SERGEANT BILKO/PVT. DOBERMAN
9 PR/FR 5.00
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2 VG- 60.00
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167 F+ 4.00
SERGEANT FURY ANNUAL
1 F/VF 75.00
2 VG 10.00
3 F/VF 18.00
4 VF 18.00
5 VG/F 5.00
7 VF+ 14.00
SERGEANT PRESTON OF THE YUKON
8 VF- 30.00
28 VG/F 16.00
SERGEANT ROCK
303 F- 5.00
304 VF- 10.00
311 F+ 7.00
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315 VF 9.00
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20 VF 5.00
SERGEANT ROCK'S PRIZE BATTLE TALES
1 VG 65.00
1 G- 30.00
SEVENTY SEVEN SUNSET STRIP
1066 (FC) VF 80.00
1066 (FC) VG 24.00
1106 (FC) VG+ 24.00
1159 (FC) VG 18.00
1263 (FC) VF+ 75.00
1263 (FC) VG 18.00
SHADE (1970'S)
1 NM 14.00
2 THRJ 8 NM 8.00
SHADOW (1973)
1 NM- 35.00
1 (CGC) 9.0 65.00
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12 NM 10.00
SHADOW (ARCHIE)
1 VG+ 15.00
3 VF/NM 38.00
7 F- 10.00
SHADOW OF THE BATMAN
1 NM 8.00
3 NM 6.00
4 VF/NM 5.00
SHAGGY DOG
985 (FC) VF/NM 80.00
SHANNA THE SHE DEVIL
2 VF/NM 16.00
SHAZAM
1 NM- 25.00
1 VF/NM 22.00
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SHE HULK
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SHE HULK (VOL 2)
1 THRL 60 NM 3.00
SHERIFF OF TOMBSTONE
7 NM 36.00
SHERLOCK HOLMES (NEW ADVENTURES)
1169 (FC) VF- 110.00
SHI
1 NM 20.00
SHMOO (AL CAPP)
1 VG 80.00
5 VG- 55.00
SHOGUN WARRIORS
1 NM 8.00
SHORT PIRS
1333 VF+ 40.00
SHOWCASE
8 6.5 (CGC) 4,200.00
18 F+ 400.00
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1 FR/G 30.00
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SILVER SURFER (BYRNE)
ONE SHOT NM 10.00
SILVERTIP
491(FC) F- 22.00
637(FC) F/VF 25.00
731 (FC) G/VG 6.00
SIMPSONS ILLUSTRATED
1 NM 10.00
SIN CITY/ A DAME TO KILL FOR
1 NM 6.00
2 THRU 6 NM 5.00
SIN CITY/ BABE WORE RED
NM 5.00
SIN CITY/ BIG FAT KILL
1 THRU 5 NM 5.00
SIN CITY/ HELL AND BACK (9 PART)
2 NM 5.00
3 NM 5.00
4 NM 5.00
SIN CITY/ JUST ANOTHER SATURDAY NIGHT
NM 5.00
SIN CITY/ LOST, LONELY, LETHAL
NM 5.00
SIN CITY/ SILENT NIGHT
NM 4.00
SIN CITY/ THAT YELLOW BASTARD
1 NM 5.00
4 NM 4.00
NM 4.00
SINBAD JR.
2 F- 9.00
SINISTER HOUSE OF SECRET LOVE
2 NM- 85.00
SIR LANCELOT
606 (FC) VG. 14.00
775 (FC) VG+ 20.00
SIX MILLION DOLLAR MAN
1 VG 5.00
2 VG 4.00
4 VG 5.00
5 F 6.00
7 NM- 16.00
SIX MILLION DOLLAR MAN (MAG)
1 NM 26.00
SIX-GUN HEROES
83 F/VF/NM 18.00
SKELETON KEY
2 NM 3.00
3 NM 3.00
4 NM 3.00
SKULL THE SLAYER
1 NM 14.00
2 THRU 8 NM 8.00
SKY BLAZERS
2 FR 20.00
SLAINE THE HORNED GOD
3 NM 7.00
SLEEPING BEAUTY'S FAIRY ILLUMINATION
984 VG 20.00
SMASH COMICS
45 G 40.00
SMILIN' JACK
4 VG 8.00
SMITTY & HERBY
909 NM- 35.00
SMOKEY BEAR
11 F+ 5.00
SMURFS
1 NM 9.00
2 NM 8.00
3 NM 8.00
SNAGGLEPUSS
4 VF- 50.00
SNOOPER & BLABBER
1 VF/NM 85.00
2 NM 95.00
SNOWMAN
1 NM 10.00
2 NM 4.00
3 NM 4.00
SOLAR (GOLD KEY)
2 VF 60.00
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25 VG 6.00
SON OF SATAN
1 VF/NM 18.00
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3 VF/NM 10.00
4 VF/NM 10.00
5 NM 15.00
7 VF 9.00
8 VF/NM 10.00
SON OF VULCAN
49 F 9.00
SOUL SEARCHERS
1 NM 4.00

A half-dozen Top 10s

Sixty favorites feted by one correspondent

Dear Captain ...

By **Andrew Smith**

***Jack Gilreath** of **Bellevue, Neb.** writes:"I can't believe you encourage stuff like this."*

In ***CBG*** #1519, you told us you weren't asking for explanations of The Fantastic Four's powers, so here they are.

1) The Thing. Too easy! First, Ben's covering is not made of rock. It's a lot tougher and more pliable than rock. Inside, he's kinda normal, the same way The Hulk is normal.

His "pulpy human stuff" takes the shocks like all the other strong guys take it. Strong guys are the easiest to figger.

2) The Invisible Woman. You're just going to have to trust me on this one. I've put minutes of thought into this theory. Sue does not physically become transparent. She uses her field to bend light. That's all her field did until *FF* #22. You don't see through her, you see around her.

LOOK! ONE OF OUR NEWEST CREATIONS IS SULPS RUNNING DOWN THE HALL BY ITSELF!
IT'S EVEN PAYING FOR ITSELF!
MY FEMALE CURIOSITY WON'T LET ME SLEEP UNTIL I FIND OUT WHO'S IN THE PLANE --AND WHY.?!

3) The Human Torch. Johnny uses a ... He makes the plasma with ... Energy comes from ... Forget it. I must exclude myself from this one, due to my having taken physics in college.

4) Mr. Fantastic. The secret here is that Stretcho is super-strong. That, combined with his muscle elasticity and supremely efficient leverage, make him able to, say, pick up the 800-pound Thing with one hand (and from a speeding Fantasticar to boot). Metabolic processes are put on hold during times of extreme stretchiness, like keyholes.

Well, I could go on, but I know I've fully explained everything to everybody's complete satisfaction. Feel free to call on me again, Cap.

P.S.: My favorite comics of all time, **John Mosher,** are:

1) *Fantastic Four Annual* #6 (the best ever)

2) *Fantastic Four* #90 (first Kirby FF I ever owned)

3) *Fantastic Four Annual* #6. Oh, wait, have I mentioned *FF Annual* #6? It's good.

***The Captain** replies:*

Of course, I encourage this sort of thing, Jack — I'm a fanboy through and through, and there's no greater mark of fanboyitis than making up ways that superpowers work. Well, except maybe arguing who's stronger, Hulk or Superman ...

Anyway, your theories about how Reed and Ben's powers work make as much sense as any, and I think your explanation for Sue dovetails pretty neatly with *The Official Handbook of the Marvel Universe*.

As for Johnny, I didn't take physics in college or even in high school. But, even with that advantage, explaining The Human Torch's powers really takes some doing. I'm guessing that he constantly absorbs ambient cosmic radiation and converts it to a flaming plasma sheath and directs it in the same manner that Superman converts sunlight to infrared and shoots it out of his eyes. And The Torch can fly in the same manner that Superman flies, using cosmic radiation as the power source. And he can control heat and flame outside his body in the same way that Superman can pick up a building by the corner and it doesn't collapse.

Gee, that was easy! Now if I could just explain Superman's powers without Isaac Newton spinning in his grave, we'd be all set!

*Meanwhile, Legionnaires keep offering lists of favorites, much to my delight. **Mike Browning** of **Matewan, W. Va.,** writes:*

Here are a few lists for your enjoyment.

10 best trade paperback collections

(and these aren't in any order):

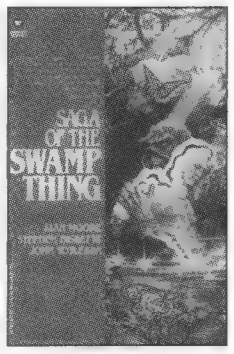
1) *Daredevil: Born Again* (Frank Miller and David Mazzucchelli made this story one of the all-time greats.)

2) *Visionaries: Thor* (by Walt Simonson; no one has ever come close to making Thor this good)

3) *Visionaries: Daredevil Vol. III* (by Frank Miller; in my opinion, this was the best of the Frank Miller-Klaus Janson *Daredevil*s, where Miller was able to concentrate on the story, rather than being stretched thin doing both story and pencils)

4) *X-Men: The Dark Phoenix Saga* (This saga changed comics altogether with the death of a major character.)

5) *The Life and Death of Captain Marvel* (The Captain Marvel story was Jim Starlin's finest moment.)



6) *Saga of the Swamp Thing* (Alan Moore's classic first few issues in which he made Swamp Thing his own and completely changed the way we read Swampy.)

7) *Miracleman Vol. III: Olympus* (Moore's greatest superhero work; in my opinion, this was even better than *Watchmen*)

8) *Manhunter* (This series was great when it came out in serial form in the backs of *Detective Comics*; it's even better collected.)

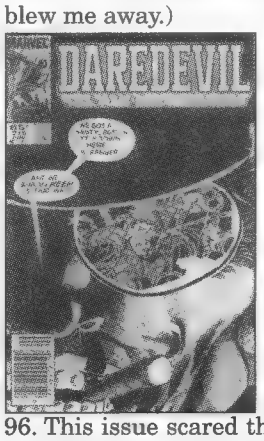
9) *Swamp Thing: Dark Genesis* (Collecting these stories was a natural.)

10) *Superman: Whatever Happened to the Man of Tomorrow?* (the best Superman story — ever)

10 Best individual issues:

1) *Dared* #191 (Feb 83, Daredevil talking with a paralyzed Bullseye, while playing Russian Roulette — simply classic)

2) *Saga of the Swamp Thing* #21 (Feb 84, the best Swamp Thing story ever written. The art completely blew me away.)



3) *Daredevil* #219 (Jun 85, nice, offbeat tale by Miller that threw me for a loop)

4) *Saga of the Swamp Thing* #27 (Aug 84, the human-plant love issue)

5) *The X-Men* #138 (Oct 80, the aftermath of the death of Phoenix)

6) *Turok, Son of Stone* #113 (Jan 78, my first-ever comic book)

7) *Ghost Rider* #73 (May 96. This issue scared the heck out of me when I read it as a child, and it caused me to be hooked on the original GR; it still sends chills up my spine seeing Ghost Rider burn the soul of The Clown.)

8) *The X-Men* #112 (Aug 78. My first X-Men was a Magneto story, and it was by Chris Claremont and John Byrne, the X-Men team supreme — what better way to get started reading *X-Men*?)

9) *Man-Thing* #5 (May 74. I first read/listened to this story as one of the old book and records; it will go down as one of my all-time favorites, no matter how many great stories I ever read.)

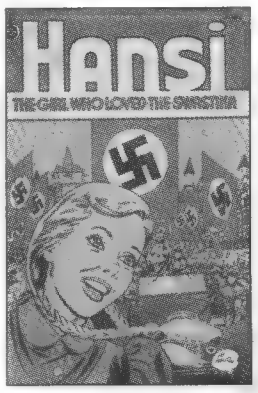
10) *Doomsday+1* #8 (1978. My first exposure to Charlton Comics was this early John Byrne masterpiece; my dad brought it home to me rolled up in his back pocket, and I took a ball-point pen and scribbled out the Kiss advertisement inside the front cover because they scared me!)

10 Best oddball comics
(series or mini-series)

1) *Bizarre Adventures* (Those last few issues with Steve Bissette and John Totleben, Bob Hall, Dave Simons and other great artists and writers were great.)

2) *Ambush Bug* mini-series (These are my favorite funny comics, and #6 of *Son of Ambush Bug* contained my first published letter of comment.)

3) *The Smurfs* (My fifth-grade teacher, Patricia Clark, bought these for me in a bagged set of three at a local grocery story, and I still have them to this day; they're beat but complete.)



4) *Hansi, the Girl Who Loved the Swastika* (This was the best of Al Hartley's Spire Christian Comics, which actually had a lot of good books.)

5) The Gumby specials from Comico (Bob Burden stories and Art Adams art made these specials special.)

6) *Time Warp* (Mike Kaluta covers and interior art and stories by some of the best in comics made these $1 mags a treat and well worth the then-high price!)

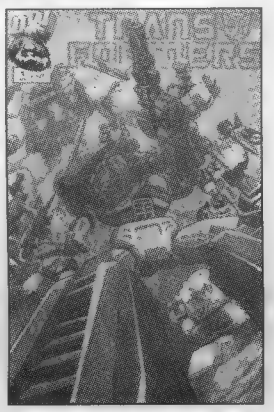
7) *Madraven Stark* specials from Hamilton Comics (Gray Morrow did great work in these cheesecake specials.)

8) *The Further Adventures of Indiana Jones* (The first two issues by John Byrne got me hooked; the later stories weren't as good, but it gave me my monthly Indiana Jones fix, since I had seen *Raiders of the Lost Ark* several times at the theater.)

9) *Blip* (Back in the day when *Super Breakout, Pac Man, Space Invaders, Donkey Kong*, and *Asteroids* were hot, this magazine-sized comic book kept me up to date on all the Atari videogames.)

10) *Spidey Super Stories* (Win Mortimer's art and E-Z Reader made me love this easy-to-read comic book for younger kids.)

10 Comics worse than *Lab Rats*



1) *Transformers* (current series; beautiful art, really boring stories)

2) *Transformers Armada* (see above)

3) *Transformers: The War Within* (again, see above)

4) *Micronauts* (dull and slow-moving)

5) *Thundercats*

6) *Uncanny X-Men* (The rotating artists keep me out of the loop with this title.)

7) *The Hood* (Was this just an excuse to use the F-word a near-record amount of times?)

8) *Spider-Man: Get Kraven* (boring)

9) *Agent X* (Where's Deadpool? This comic book, besides the good writing by Gail Simone, should be dead in the water by now.)

10) *Ultimate Adventures* (Was this comic book meant to be this bad to help sell *Captain Marvel* and *Marville*?)

10 most underrated series

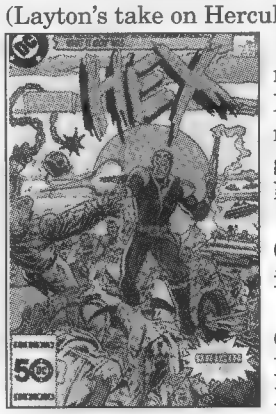
1) *Ghost Rider* (The old J.M. DeMatteis-Bob Budiansky series toward the end is my all-time favorite.)

2) *Defenders* (Again, Dematteis's writing was great, and Don Perlin's art kept this series consistently good.)

3) *Soldier X* (Marvel's best Vertigo series)

4) *Vision and Scarlet Witch*

5) The *Hercules* mini-series by Bob Layton (Layton's take on Hercules is hard to top.)



6) *Hex* (an underrated series that tried to bring Jonah Hex into the future; great stories by Michael Fleisher and good art by Mark Texeira and later, Keith Giffen.)

7) *New Mutants* #1-25 (This run was so good because it was character-driven.)

8) *Daredevil* #192-197 (Klaus Janson followed Frank Miller with good art, and the Denny O'Neil stories weren't bad, either.)

9) *Marvel Classic Comics* (These taught me there was life outside of comics; *War of the Worlds* and *Ivanhoe* were my favorites.)

10) *Marvel Graphic Novels* (These books were always an event; they completely blew away DC's graphic novels.)

10 Best original graphic novels

1) *King David* by Kyle Baker (This story made me go back and re-read the Biblical story and then I reread the Kyle Baker version!)

2) *Marvel Graphic Novel #1: Death of Captain Marvel* (This book is what Starlin will always be remembered for.)

3) *X-Men: God Loves, Man Kills* (This book was what graphic novels were made for.)

4) *JLA: Earth 2* (Grant Morrison and Frank Quitely bring back some of my favorite characters with a great story.)

5) *Batman: Son of the Demon* (Jerry Bingham's art complemented one of the best Batman stories of all time by *Batman* writer supreme Mike W. Barr.)

6) *Squadron Supreme: Death Universe* (Mark Gruenwald's finish to the great story he began in the maxi-series)

7) *New Mutants* (What an introductory story — and the Bob McLeod art was beautiful.)

8) *Killraven* (P. Craig Russell. 'Nuff said.)

9) *Hunger Dogs* (Jack Kirby finally got to finish the Fourth World Saga.)

10) *Alien* (by Archie Goodwin and Walt Simonson; this one has a good story and gorgeous art and is overlooked by many.)

I hope you enjoyed these lists and weren't overloaded with all the obscure comics I brought up. Some of these aren't at the top of everyone's list, but they're favorites of mine — and that's all that matters!

***The Captain** replies:*

I couldn't agree more, Mike. As I say so often that even I'm tired of hearing it, every issue is somebody's favorite, and everybody's Golden Age is 12. Comics that you remember fondly may have little or no meaning to me, and vice versa.

That being said, just reading your list had some favorites jumping out of the soggy morass of my memory. I haven't the space to comment on everything you cite, but I will mention the following:

1) *Marvel Graphic Novel #1: The Death of Captain Marvel* was, indeed, such a shocker that it still looms tall in comic-book history. Not only is it Marvel's first graphic novel (hence the name), but also it *[yes,* ***Spoiler Warning:****]* killed one of its main characters permanently in the most plebian of ways: cancer. Jim Starlin was definitely at the top of his form in those days.

2) *JLA: Earth 2* will never replace *Justice League of America* #29-30 (Aug-Sep 64, "Crisis on Earth-Three!" and "The Most Dangerous Earth of All!") as my nostalgic favorite *vis-à-vis* The Crime Syndicate, but it was extremely well done.

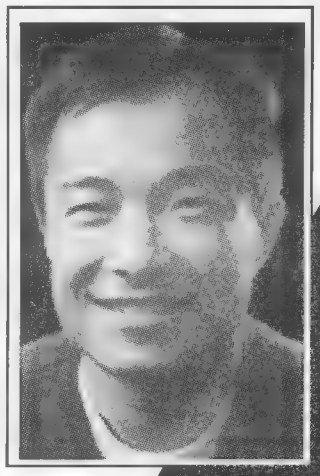
3) Virtually the entire Claremont-Byrne run on *The X-Men* and *Uncanny X-Men* is also historic, rightly praised for "The Phoenix Saga" and for cementing the mixed-up mutants as Marvel's rainmaker for more than two decades.

But the bit that stands out most to me was your *X-Men* #112 and the Claremont-Dave Cockrum *X-Men* #104 (Apr 77), which established Magneto, at least to me, as one of the most dangerous men alive. I had grown so accustomed to The X-folks whupping up on bucket-head for so long that the character had become something of a joke in my mind — heck, Iceman almost beat him solo in *X-Men* #18 (Mar 66)!

But Claremont & Co. stunned me in how easily The Master of Magnetism slapped down the All-New, All-Different X-Men, who were, pound for pound, much more powerful than their predecessors. Cyclops, in fact, showed something very much like fear, chilling the young Captain — and was the only X-Man to even hold his own in both issues.

As to lists of "worst" issues, I generally shy away from those — after all, one man's poison is another man's tea, and I don't want to insult anyone's tea. 'Tain't polite. Besides, in every creative field, the amount of mediocre material always vastly outnumbers the good stuff, and a list of "worsts" could fill more space than ***CBG*** has. ✦

*Andrew Smith writes the **Captain Comics** syndicated newspaper column. He can be reached at **capncomics@aol.com** or on his message board **www.eboards4all.com/07422**. Please include a city and state of address.*



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The exact date of the signing has yet to be determined, but it will probably be toward the end of March of next year, about the time when the first trade paperback collection of the wonderful new BATMAN: HUSH storyline by Jim Lee and Jeph Loeb is hopefully going to released. The signing will be held at our fantastic Thornton, Colorado Mega-Store, just five miles north of downtown Denver.

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We are going to do a random drawing from our special e-mail list for the Jim Lee Dinner Party. Whoever wins this drawing, no matter where they live in the world, will be flown (tourist/coach class) to Denver at our expense. The winner will get three nights in a nice Denver hotel (our choice), transportation to and from the signing, and dinner with Jim Lee, Chuck Rozanski, and the winners of the four other contests. If the winner of the contest cannot make the trip to Denver, they have the alternative of selecting $1,000.00 in back issue comics (your choice!) from the Mile High Comics website, or from any Mile High Comics retail location.

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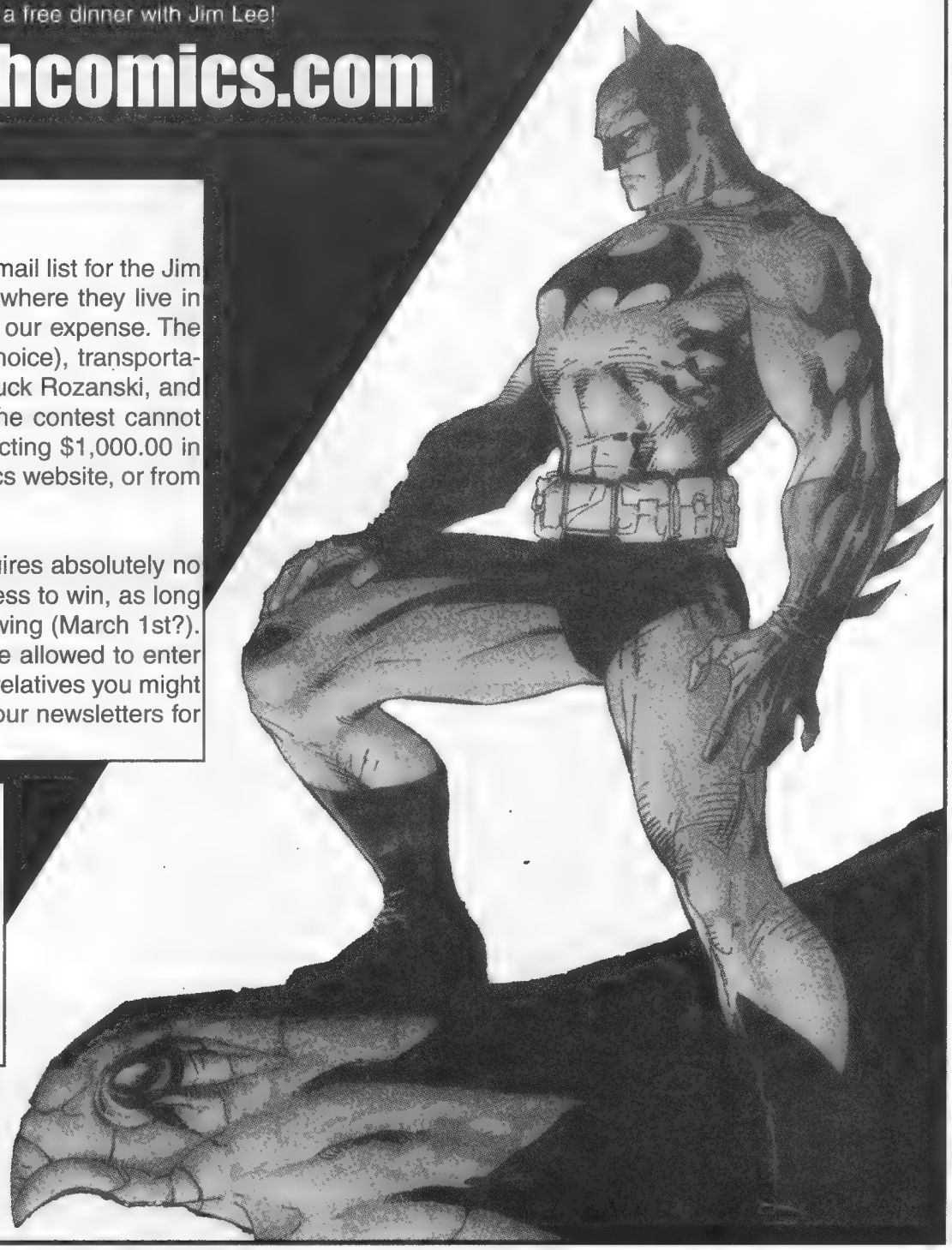

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DENVER, CO 80221
1-800-676-6423, or Fax 303-477-5315
Please Note: Prices above expire January 31, 2002. After this date please check our website, www.milehighcomics.com, for latest quotes.

Comics Shop Directory

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

CALIFORNIA

A Collector's Dream
21222 Ventura Blvd.
Woodland Hills, CA 91364
818-992-1636
Largest Silver Age inventory in LA. Full line of comics, cards & CCG's.

Comic Relief of Berkeley
2138 University Ave.
Berkeley, CA 94704
510-843-5002 • FAX: 510-843-3137
Web site: comicrelief.net
E-mail: info@comicrelief.net
Largest selection of graphic novels, Manga, underground, independent, erotica, fringe-culture & collectibles.

Frank & Son Collectibles
19649 East San Jose Ave.
City Of Industry, CA 91748
909-444-7955
Web site: www.fs-collectibles.com
New & back Issues, supplies, lots of goodies!

Lee's Comics
1020 N. Rengstorff Ave. Ste. F
Mountain View, CA 94043
650-965-1800
Huge new location now open! From Hwy 101 exit Rengstorff.

Lee's Comics
2nd Great Location
2222 S. El Camino Real
San Mateo, CA 94003
650-571-1489
Lee's Comics is the Bay area's leading comic book dealer.

CONNECTICUT

Legends of Superheros
1269 West Main St.
Waterbury, CT 06708
203-756-2440 • FAX: 203-757-1909
Web site: www.legendsofsuperheros.com
E-mail: Legends@legendsofsuperheros.com
We put customer service first.

Sarge's Megastore
124 State Street
New London, CT 06320
860-443-2004 • FAX: 860-444-6826
Web site: www.sarges-online.com
E-mail: sarge@sarges-online.com
Largest fantasy store in the northeast over 70,000 comics in stock. Gaming room, models, toys, manga, CDs, Video & DVD, sales & rentals • Tons of Anime. Open 7 days a week • Mail order available.

GEORGIA

Odin's Cosmic Bookshelf
360 Killian Hill Rd.
Liburn, GA 30047
770-923-0123 • FAX: 770-925-8200
E-mail: Odins@aol.com
New comics, back issues, non-sports & gaming cards and much more! Atlanta Metro area.

ILLINOIS

Atlas Comics, Inc.
4735 N. Cumberland
Norridge, IL 60706
708-453-2110 • FAX: 708-453-2540
Web site: www.acomics.com
E-mail: ATLAS@CHICAGONET.NET
150,000 Back Issues in stock, plus Chicago's deepest selection of current comics. 10 minutes from O'Hare Airport Chicago's north side.

Dreamland
1451 W. Schaumburg Rd.
Schaumburg, IL 60194
847-524-6060 • FAX: 847-524-6339
E-mail: Comics4you@yahoo.com
Best comic store in Chicagoland. Great selection of trade paperbacks, new comics, hot back issues, games, action figures, trading cards. We now carry video games. Check out our auctions on eBay. Seller ID: dreamlandcomics.com

Keiths Komix Inc.
528 S. Roselle Rd.
Schaumburg, IL 60193
847-534-9436 • FAX: 847-534-9454
Great selection of new comics and thousands of old comics, toys, gaming, and great customer service. Open 7 days a week.

Joe Sarno's COMIC KINGDOM
5941 West Irving Park Road
Chicago, IL 60634
773-545-2231
E-mail: joesarno@earthlink.net
Since 1971! Largest selection of Golden Age & Silver Age comics in Chicago!

Tomorrow Is Yesterday, Inc.
5600 N. Second St.
Rockford, IL 61111
815-633-0330 • FAX: 815-633-3977
Info@tomorrowisyesterday.com
Area's largest selection of comics, games, cards and trade paperbacks. Open 7 days.

KENTUCKY

Great Escape, The
2433 Bardstown Rd.
Louisville, KY 40205
502-456-2216
Louisville's only full service comic book store

Great Escape, The
(Formerly Pac-Rat's Inc.)
Greenwood Station
1051 Bryant Way
Bowling Green, KY 42103
502-782-8092
Widest selection of comics within 50 miles. Open every day.

MARYLAND

Geppi's Comic World
1116 N. Rolling Road
Baltimore, MD 21228
410-788-0900 • FAX: 410-455-9806
New comics, back issues, trade paperbacks, hardcovers, magazines & statues.

MICHIGAN

Amazing Book Store, Inc.
3718 Richfield Rd.
Flint, MI 48506
810-736-3025
Comics new & back issues, comic supplies. Mail orders available.

Comics Archives Inc.
25650 Plymouth Rd.
Redford, MI 48239
313-937-8860 • FAX: 313-937-9663
Back issues, new comics discounted. Tuesday-Sunday. Open at noon.

MINNESOTA

Source Comics & Games
1601 W. Larpenteur Ave.
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651-645-0386 • FAX: 651-645-0386
E-mail: bobsource@aol.com
Full service comics! New, old, Manga, Independents & trades! Gigantic selection! Come see us!

MISSOURI

The Comix Strip
407 Broadway (Near Riverfront)
Cape Girardeau, MO 63701
573-335-9908 • Toll Free: 866-335-9908
Web Site: www.thecomixstrip.com
E-mail: mobettercomics@hotmail.com
Buy, sell, trade comics, toys, posters, etc.! 20% off Previews mail-order subscription service!

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Cosmic Comics
3330 East Tropicana Suite W
Las Vegas, NV 89121
Hours: 11-7, Sunday 10-4
Addicted to comics since 1963. MMMS member since 1965. 3-time no prize winner.

Silver Cactus Comics
480 N. Nellis Blvd., Suite C1A
Las Vegas, NV 89110
702-438-4408 • FAX: 702-438-5208
Web site: www.silvercactuscomics.com
E-mail: bestcactus@aol.com
New & old Comics, non-sports cards, models, games, posters & t-Shirts. MC/VISA/AMEX accepted.

Silver Cactus Comics
4410 North Rancho Drive
Las Vegas, NV 89130
702-396-8840 • FAX: 702-396-8844
Web site: www.silvercactuscomics.com
E-mail: bestcactus@aol.com
New & old comics, non-sports cards, models, games, posters & t-Shirts. MC/VISA/AMEX accepted.

NEW JERSEY

Frenchtown Comics
1850 River Rd.
Lambertville, NJ 08530
908-797-7519
antpam@blast.net
Selling back issues only! Located inside the Golden Nugget Antique Mkt. Open Sat. & Sun. only!

Little Shop of Comics
356 Park Ave.
Scotch Plains, NJ 07076
908-322-9402
E-mail: littleshopcomics@aol.com
#1 in customer service. Comics, TPB's, Gaming, sportscards, action figures and lots more! Call for store hours.

Stormwatch Comics
449 Route 73 N.
West Berlin, NJ 08091
856-768-8186 • FAX: 856-869-0122
E-mail: stormwatchcomics@aol.com
New and old comics, CCGs, collectible statues, plates and pewter, TPs, supplies and much more!

Wild Pig Comics II
14 S. Michigan Ave.
Kenilworth, NJ 07033
908-936-0004
Web site: www.wildpigcomics.com
E-mail: wildpigcomix@nac.net
Unbeatable Internet & in-store subscription services - specialize in high grade Marvel Silver Age - bring in this ad & receive 20% off your purchase.

NEW YORK

Bailey's Comics
237 S. Wellwood Ave.
Lindenhurst, NY 11757
631-225-5085
The world's most interesting comic book store! And a whole lot more!

NEW YORK

Bonkers Collectibles
2172 Merrick Rd.
Merrick, NY 11566
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New comics, hot toys, video games, posters, baseball cards - we buy/sell everyday!

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33 Route 111
Smithtown, NY 11787
631-366-4440
The Best comic store on Long Island.

Funny Business Comics, Ltd.
660B Amsterdam Ave. (92nd St.)
New York, NY 10025
212-799-9477 • FAX: 212-501-8294
www.funnybusinesscomics.com
Our 25th year! Silver Age Marvels & DCs. No current issues. Want lists.

Gotham City Comics
800 Lexington Ave.
New York, NY 10021
212-980-0009
E-mail: GothamCT@aol.com
Comics, toys, cards, back issues, statues, membership discount subscriptions.

Jim Hanley's Universe
4 W. 33rd St.
(Opposite the Empire State Building)
New York, NY 10001
212-268-7088
"Jim Hanley's Universe owes me money!" - Evan Dorkin (Milk & Cheese).

Jim Hanley's Universe, Ltd.
325 New Dorp Lane
Staten Island, NY 10306
718-351-6299
"...What A Modern Comics Store Should Be!" - Max Allan Collins.

OHIO

B & L Comics, Cards & Nostalgia
5591 Ridge Rd.
Parma, OH 44129
440-886-3077
20 minutes from Rock and Roll Hall of Fame In Cleveland's largest suburb. Large selection.

Bookery Fantasy
16 W. Main Street
Fairborn, OH 45324
937-879-1408
E-mail: bookeryfan@aol.com
Publishers of "Ultimate Guide To Pulps" – buying pulps, comics 1930's - 1960's, paperbacks, movie posters.

British Papermill
5733 Brice Outlet Mall
Columbus, OH 43232
614-577-0220
Comics, toys, GI Joe, Star Wars, Magic.

Parker's Records & Comics
1222 Suite C Rt. 28
Milford, OH 45150
513-575-3665
Web Site: www.parkersrc.com
New comics, 28,000 back issues, Silver Age & up, supplies, gaming. Want lists accepted.

PENNSYLVANIA

Collectible Dreams & Knight-Mares
12 N. Market Street
Selinsgrove, PA 17870
570-372-0824
New and back issue comics, gaming, collectibles! Visit our web site: www.collectibledreams.com

Fat Jack's Comicrypt
2006 Sansom Street
Philadelphia, PA 19103
215-963-0788
Philadelphia's premier comics establishment. Three locations serving you. Largest back issue selection in Delaware Valley.

TENNESSEE

Great Escape, The
Gallatin Road At Old Hickory Blvd.
Madison, TN 37115
615-865-8052
Comics, CDs, records,tapes, video games, movies, cards, gaming, toys, comic-related items. Open daily.

Great Escape, The
1925 Broadway
Nashville, TN 37203
615-327-0646
Comics, CDs, records,tapes, video games, movies, baseball cards, gaming, toys, science fiction, non-sports cards

TEXAS

Heritage Comics Auctions
100 Highland Park Village, 2nd Floor
Dallas, TX 75205
214-252-4392 • FAX: 214-520-6968
Auctions@HeritageComics.com
Web site: www.HeritageComics.com
Four major comics/art public auctions annually, plus monthly Internet auctions. Free online community. Always buying and accepting consignments. Generous cash advances available.

Lone Star Collectables
6528 FM 2609
Nacogdoches, TX 75961
936-564-8294 • 936-560-3132
Comics, cards, gaming, collectables, Lone Star Shows, www.lonestarcomicon.com

WISCONSIN

Collector's Edge Comics 3 Locations
2330 S. Kinnickinnic Ave.
Milwaukee, WI 53207
414-481-5055 • FAX: 414-481-8185
Web site: www.collectorsedgecomics.com
Largest over-the-counter (Comics Retailer) in the state with 3 locations.

This section features listings for retail comics stores around the U.S. Traveling comics collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only $4.25 an issue. You can buy this space in increments of 26 or 52 issues, for $110.50 or $221.00 respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock *Comics Buyer's Guide* we'll put your listing in boldface type.

1 year $221.00 (52 issues) **6 months $110.50** (26 issues)

Send your listing with payment to: Comics Buyer's Guide
700 E. State St., Iola, WI 54990-0001 or call 715-445-2214

Name: _____

Contact person: (This will not appear in the listing) _____

Address: _____

City: _____ **State:** _____ **Zip:** _____

Phone: _____ **Fax:** _____ **Do you carry Comics Buyer's Guide in your store?** _____

Description: _____

_____

Photocopies Accepted

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98 Madison Avenue
Red Bank, NJ 07701

CBG Customer Service Award

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E-mail: jandscomics@aol.com

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Discounts: 3-5 Books 20%, 6-19 Books 30%, 20+ Books 40%!

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18 G (ad page missing) 20.00
26 VG 53.00
28 G+ 52.00
30 FN+ 68.00
30 G- 17.00
33 G/VG 29.00
45 VG 24.00
46 VG+ 26.00
48 VG/FN 28.00
69 VG/FN 17.00
76 FN+ 17.00
79 VF- 31.00
81 FN/VF 22.00
85 FN 15.00
87 FN 15.00
88 FN- 13.00
92 FN/VF 22.00
95 FN 15.00
98 FN- 28.00
99 G/VG 7.00
106 VG/FN 9.00
107 VF- 23.00
110 VG/FN 9.00
113 FN/VF 17.00
123 FN- 9.00
125 VG/FN 7.00
127 VG/FN 7.00
128 FN 10.00
130 FN 9.00
132 FN 9.00
138 FN+ 6.00
140 FN 6.00
143 VF- 16.00
144 VG+ 6.00
145 FN/VF 12.00
147 NM- 9.2 26.00
148 NM- 9.2 35.00
149 FN+ 16.00
151 VF/NM 20.00
153 NM 9.4 20.00
155 NM 9.4 20.00
156 NM 6.00
158 NM- 9.2 17.00
159 NM 9.4 20.00
160 VF/NM 15.00
161 NM- 9.2 25.00
163 NM- 9.2 12.00
164 NM 9.4 20.00
165 NM 9.4 14.00
166 NM- 9.2 17.00
167 NM 9.4 14.00
168 NM- 9.2 17.00
169 NM 9.4 14.00
170 VF/NM 15.00
171 NM- 9.2 12.00
173 NM 9.4 14.00
175 VF+ 12.00
176 NM 9.4 26.00
178 NM- 9.2 22.00
179 NM 9.4 26.00
180 VF/NM 19.00
181 NM 9.4 14.00
182 FN 6.00
183 VF 9.00
184 NM 9.4 14.00
185 NM 9.4 14.00
186 NM 9.4 14.00
187 VF+ 10.00
188 VF+ 10.00
189 VF/NM 13.00
190 NM 9.4 18.00
191 NM- 9.2 15.00
192 FN/VF 22.00
193 FN 15.00
194 NM- 9.2 15.00
195 NM 9.4 12.00
196 NM 9.4 12.00
197 NM+ 9.6 15.00
198 NM 9.4 12.00
199 NM 9.4 12.00
200 NM+ 9.6 42.00
204 NM 9.4 12.00
205 NM 9.4 12.00
207 NM- 9.2 10.00
210 NM 9.4 12.00
211 NM 9.4 12.00
212 NM/M 9.8 22.00
214 NM 9.4 12.00
219 NM- 9.2 10.00
220 NM- 9.2 8.00
223 NM 9.4 9.00
224 NM+ 9.6 12.00
225 NM 9.4 9.00
226 NM 9.4 9.00
227 NM- 9.2 8.00
228 NM 9.4 9.00
229 NM/M 9.8 19.00
230 NM+ 9.6 12.00
232 NM- 9.2 8.00
234 VF+ 6.00
236 NM 9.4 9.00
237 NM 9.4 9.00
238 NM+ 9.6 (Tattooz tight) 95.00
238 NM+ 9.6 (Tattooz tight) 95.00
248 NM/M 9.8 12.00
248 NM+ 9.6 8.00
249 NM 9.4 12.00
251 NM 9.4 12.00
253 NM 9.4 7.00
254 NM+ 9.6 8.00
255 NM 9.4 6.00
255 NM+ 9.6 6.00
256 NM+ 9.6 8.00
257 NM- 9.2 5.00
258 NM+ 9.6 8.00
258 NM+ 9.6 8.00
259 NM+ 9.6 14.00
293 NM+ 9.6 9.00
294 NM 9.4 7.00
334 NM+ 9.6 4.00
335 NM+ 9.6 4.00
344 NM+ 9.6 13.00
365 NM+ 9.6 6.00
368 NM/M 9.8 5.00
388 VF/NM 3.00

AQUAMAN
33 G/VG 9.00
36 VG+ 9.00
37 FN+ 14.00
38 VG+ 9.00
39 FN 12.00
40 FN 12.00
41 VG+ 7.00
42 FN/VF 15.00
43 FN/VF 15.00
44 VG+ 7.00
45 VF- 20.00
46 FN- 9.00
47 FN 10.00
48 FN- 9.00
50 FN+ 20.00
53 VF- 9.00

AVENGERS
7 G+ 26.00
7 G/G+ 21.00
7 G (coupon missing) 10.00
9 G- (ad page missing) 10.00
15 VG- 21.00
16 G/VG 20.00
17 VG- 17.00
18 G/VG 15.00
20 VG 14.00
21 VG 14.00
22 VG- 12.00
23 VG/FN 12.00
24 G/VG 7.00
25 VG 6.00
26 G+ 6.00
27 VG+ 11.00
27 G+ 6.00
28 VG 10.00
28 G+ 6.00
29 VG+ 11.00
31 VG 8.00
32 VG/FN 9.00
33 VG+ 9.00
34 FN- 11.00
35 G/VG 6.00
36 VG/FN 9.00
37 VG+ 14.00
38 VG 8.00
39 FN+ 14.00
40 FN+ 14.00
40 VG 8.00
41 FN/VF 15.00
42 FN/VF 15.00
43 VG 4.50
44 FN+ 11.00
46 FN/VF 15.00
49 VF 23.00
51 VF 23.00
51 G/VG 4.50
53 FN- 11.00
54 FN 10.00
54 G+ 4.00
55 FN 10.00
55 G 3.00
56 FN/VF 15.00
58 FN/VF 22.00
59 VG+ 7.00
59 VG- 5.00
60 FN 9.00
62 VF 20.00
63 VF+ 24.00
64 FN 9.00
65 VF- 17.00
66 VF 23.00
67 VF- 20.00
69 VF 19.00
70 VG+ 9.00
71 VG 9.00
72 FN 10.00
73 VF/NM 14.00
74 FN- 5.00

DAREDEVIL
6 VG 28.00
9 VG+ 30.00
9 VG-/VG 25.00
10 VG+ 30.00
10 VG 28.00
11 FN 21.00
12 VG/FN 17.00
13 G+ 9.00
14 FN/VF 30.00
15 FN/VF 30.00
15 VG 14.00
15 VG- 12.00
16 VG+ 22.00
17 VG+ 22.00
18 VG/FN 14.00
19 VG 10.00
20 FN 15.00
20 VG+ 11.00
21 VG/FN 9.00
22 VG 8.00
23 VG 8.00
23 G/VG 6.00
24 VG+ 9.00
25 FN 12.00
26 FN/VF 18.00
27 FN/VF 18.00
29 FN+ 13.00
30 FN/VF 18.00
31 VG/FN 8.00
32 FN+ 12.00
34 VF- 21.00
36 VF- 21.00
37 FN/VF 16.00

BATMAN
128 G/VG 40.00
131 G+ 27.00
133 VG- 35.00
134 G/VG 31.00
135 G+ 27.00
136 VG+ 54.00
137 VG+ 46.00
128 G/VG 40.00
131 G+ 27.00
133 VG- 35.00
134 G/VG 31.00
135 G+ 27.00
136 VG+ 54.00
137 VG+ 46.00
177 VG 14.00
179 VG 28.00
180 VG/FN 17.00
181 VG 32.00
185 (80 pg) VG+ 16.00
188 FN 12.00
191 FN- 11.00
216 VG+ 7.00
228 (Giant) VG 9.00
229 VG- 5.00

BLWAKE THE CREEPER
1 FN+ 32.00

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60 VG/FN 24.00
62 FN- 27.00
63 VG+ 13.00
64 FN+ 24.00
66 VG+ 9.00
70 VG+ 9.00
74 FN 12.00

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1 VF+ 8.5 100.00

CAPTAIN AMERICA
103 FN/VF 22.00
104 FN 15.00
105 FN 12.00
106 FN+ 14.00
107 VF 30.00
107 FN+ 14.00
109 NM- 9.2 90.00
110 FN+ 21.00
114 VF+ 23.00
115 VF+ 23.00
116 VF/NM 20.00
118 FN/VF 9.00
119 VF/NM 20.00
120 FN- 5.00
1221 FN/VF 8.00
122 FN+ 7.00
123 FN/VF 8.00
124 VF 11.00
125 VF 11.00
126 VF+ 13.00
129 VF/NM 15.00
136 FN/VF 8.00
137 VF/NM 17.00
138 VF- 11.00
140 FN/VF 8.00
142 VF- 9.00
144 FN/VF 8.00

CHALLENGERS
55 FN/VF 13.00
56 VG 6.00
57 VF- 17.00
77 FN/VF 5.00

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4 FN/VF 21.00

CONAN
1 VF+ 210.00
4 VF 42.00
6 FN+ 14.00
7 FN+ 14.00
17 FN- 5.00

CYNTHIA DOYLE NURSE IN LOVE
74 VF+ 14.00
74 FN- 5.00

DAREDEVIL
6 VG 28.00
9 VG+ 30.00
9 VG-/VG 25.00
10 VG+ 30.00
10 VG 28.00
11 FN 21.00
12 VG/FN 17.00
13 G+ 9.00
14 FN/VF 30.00
15 FN/VF 30.00
15 VG 14.00
15 VG- 12.00
16 VG+ 22.00
17 VG+ 22.00
18 VG/FN 14.00
19 VG 10.00
20 FN 15.00
20 VG+ 11.00
21 VG/FN 9.00
22 VG 8.00
23 VG 8.00
23 G/VG 6.00
24 VG+ 9.00
25 FN 12.00
26 FN/VF 18.00
27 FN/VF 18.00
29 FN+ 13.00
30 FN/VF 18.00
31 VG/FN 8.00
32 FN+ 12.00
34 VF- 21.00
35 FN+ 12.00
37 FN/VF 16.00
38 VF 23.00
38 G/VG 8.00
39 FN 12.00
39 G/VG 6.00
40 FN 12.00
41 VF+ 21.00
43 VF- 17.00
44 VF+ 17.00
45 VF- 17.00
45 VG+ 17.00
46 VF- 15.00
48 FN/VF 13.00
48 VG 8.00
49 VG 41.00
50 FN 6.00
53 FN+ 33.00
53 FR/G 7.00
57 G 7.00
58 VG- 9.00
58 G+ 6.50
59 FN 19.00
60 FN/VF 28.00
60 FN 19.00
60 G 7.00
66 VF- 60.00
66 FN+ 31.00
66 FN 31.00
67 FN 27.00
67 FN/VF 48.00
67 VG+ 24.00
67 VG- 17.00
68 VF-/VF 29.00
68 FN/VF 19.00
69 VF- 23.00
73 FN- 13.00
76 FN/VF 17.00
77 VF- 26.00
78 VF- 23.00
78 G+ 5.00
79 FN/VF 17.00
80 VG 8.00
80 VG- 6.50
81 G+ 5.00
84 VF- 19.00
84 FN 12.00
85 FN/VF 15.00
85 FN- 13.00
101 VG+ 7.00
110 VG 8.00
112 G/VG 12.00
115 FN- 5.00
121 VF+ 18.00
123 VF 15.00
124 VF 11.00
125 VF 11.00
126 VF/NM 17.00
127 VF+ 13.00
128 VF+ 15.00
129 VF/NM 14.00
130 VF 11.00
131 NM- 9.2 16.00
132 FN/VF 8.00
133 VF- 9.00
134 VF/NM 14.00
135 VF- 9.00
136 VF/NM 14.00
137 VF 11.00
139 VF/NM 14.00
139 VF- 9.00
140 VF- 9.00
141 VF 11.00
142 VF- 9.00
143 NM- 9.2 15.00
143 NM- 9.2 15.00
143 VF 11.00
144 VF/NM 14.00
145 NM- 9.2 15.00
145 NM- 9.2 15.00
145 NM- 9.2 15.00
146 VF- 9.00
147 FN/VF 8.00
148 NM+ 9.6 22.00
148 NM 9.4 (4 available) 17.00
148 NM- 9.2 15.00
149 VF- 10.00
151 VF 7.00
152 NM- 9.2 10.00
153 NM- 9.2 10.00
154 VF- 6.00
156 VF+ 11.00
157 VG/FN 5.00
158 NM- 10.00
158 VF 7.00
159 VF/NM 9.00
160 NM 9.4 12.00
160 VF/NM 9.00
160 VF 20.00
160 VF+ 8.00
161 NM 9.4 9.00
161 NM- 9.2 8.00
171 VF+ 5.00
184 NM- 6.00
191 VF/NM 5.00
199 VF/NM (5 available) 4.00
ANN 4 G/VG 14.00
ANN 5 VG- 16.00
ANN 5 G/VG 14.00
ANN 5 G 9.00
ANN. 6 FN/VF 27.00
ANN 6 VG+ 11.00
ANN 6 VG 12.00
ANN 6 VG- 12.00
ANN. 8 FN- 5.00

FANTASY MASTERPIECES
2 FN- 8.00
3 VG/FN 7.00
3 G+ 3.50
4 VG 6.00
4 VG- 5.00
5 VG 6.00
6 VG- 4.00
6 G+ 3.00
7 VG/FN 9.00
11 VF+ 24.00
11 VF 20.00
11 VF- 17.00

FARGO KID (Prize)
V. 11 #4 VG+ 23.00

FEAR
5 FN- 8.00
6 VF- 13.00
6 FN 9.00
10 FN- 6.50
14 VF- 5.00
15 VF+ 8.00
18 NM- 8.00
18 NM- 8.00
18 NM- 8.00
18 VF/NM 7.00
18 VF/NM 7.00
20 FN/VF 11.00
20 FN+ 8.00

FELIX THE CAT (Toby)
52 G 22.00
53 G/VG 32.00
60 G+ 28.00
62 G/VG 7.00

(Harvey)
88 VG- 6.00
96 VF 21.00
98 VG- 6.00
105 VG/FN 7.00
116 VG/FN 7.00

(Dell, 1963)
3 G-/G 8.00

FIREHAIR (IW, 1961)
8 VF+ (5 available) 17.00
8 FN+ (5 available) 8.00

FIRST ISSUE SPECIAL
8 VF (4 available) 7.00
10 NM- 9.2 (4 available) 7.00
11 VF/NM (3 available) 6.00
13 VF+ 13.00
13 VF 11.00

FLAMING CARROT
1 NM- 32.00
4 NM 8.00

FLASH
115 VG+ 47.00
116 G/G+ 24.00
118 FR/G 17.00
119 G-/G 19.00
121 G+ 22.00
122 VG+ 37.00
128 G-/G 12.00
128 G- 11.00
129 G+ 38.00
129 G 29.00
130 FN+ 45.00
130 FN 39.00
130 G/VG 19.00
131 G+ 14.00
132 G 11.00
134 FN- 29.00
135 VG- 18.00
135 G+ 13.00
135 FR+ 7.00
136 G+ 14.00
140 G+ 13.00
140 G-/G 10.00
141 G 9.00
143 G 9.00
144 FN/VF 39.00

FORBIDDEN TALES OF DARK MANSION
6 VF- 11.00
6 FN 7.00
6 FN- 6.00
6 VG+ 5.00
7 FN 7.00
7 FN- 6.00
9 VG/FN 5.00
9 VG/FN 5.00
12 VG/FN 5.00
13 VF+ 15.00
13 VF 12.00
13 FN/VF 10.00
14 VG/FN 5.00
14 VF 12.00
15 VF 12.00
15 FN/VF 9.00
15 FN/VF 9.00
15 FN 7.00

FORBIDDEN WORLDS
4 G+ 49.00
8 FN- 80.00
57 G/VG 12.00

FOREVER PEOPLE
1 VG+ 10.00
2 VF- 18.00
10 VF/NM 16.00
10 VF+ 14.00
10 VF+ 14.00
10 VF 12.00
10 VF- 10.00

FOUR COLOR (PC = photo cover) (NABC = non-ad back cover)
61 FR+ (Santa Claus Funnies) 13.00
141 G- 16.00
266 VG+ 18.00
297 VG- 10.00
366 VG 12.00
413 FN (Robin Hood PC, 1st Disney movie FC) 30.00
429 (Pluto) G 8.00
442 G- 8.00
510 VF 22.00
549 VF/NM (Oswald the Rabbit) 30.00
561 FR/G 8.00
562 G+ 7.00
581 G+ 6.00
586 VG+ 9.00
603 VG/FN 9.00
611 VG+ 9.00
614 G+ (20,000 Leagues) 10.00
624 G+ (Treasure Island PC) 10.00
625 VF+ 47.00
625 FN+ 17.00
631 VG/FN (Davy Crockett) 42.00
631 VG 32.00
639 VG+ (Davy Crockett) 33.00
639 VG- 22.00
647 VG+ 9.00
649 VG+ 9.00
658 VG/FN 15.00
659 FN- 13.00
665 VG+ 10.00
676 VF/NM (Will-Yum!) 21.00
684 VG 19.00
688 VG/FN (Alexander the Great P.C.) 14.00
689 FN 10.00
700 VG 9.00
703 VG (Scamp #1) 16.00
712 VG/FN (Non-ad back cover) 18.00
714 VG+ (Non-ad back cover) 25.00
716 VG/FN (Non-ad back cover) 24.00
717 VG+ (Non-ad back cover) 19.00
719 VG 13.00
725 FN+ 9.00
727 FN 13.00
728 VG/FN (Non-ad back cover) 7.00
729 VG/FN (Non-ad back cover) 9.00
738 VG/FN (Non-ad back cover) 22.00
741 FR/G 4.50
747 FN 19.00
749 FN- 10.00
749 VG+ (Secrets of Life P.C. Non-Ad back cover) 12.00
760 FN (Non-ad back cover) 36.00
760 G- (Non-ad back cover) 11.00
762 G+ 9.00
764 FN/VF (Non-ad back cover) 12.00
765 VF 19.00
767 FN+ (Non-ad back cover) 30.00
773 VG+ (Non-ad back cover) 11.00
782 VF- (Non-ad back cover) 35.00
802 FN/VF (Non-ad back cover) 32.00
812 VG- (The Big Land - Alan Ladd PC - non-ad back cover) 19.00
838 FN/VF 17.00
840 G+ 6.00
861 VG+ (Frosty the Snowman non-ad back cover) 11.00
866 FN/VF (Non-ad back cover) 42.00
882 (Zorro) FN- (non-ad back cover) 50.00
882 FN- 40.00
891 VG 14.00
897 VG (Jiminy Cricket - Non-Ad back cover) 13.00
920 VG (Zorro photo cover, non-ad back cover) 27.00
924 VG (Colt 45 #1 P.C.) 17.00
934 VG/FN (Restless Gun #1 photo cover, non-ad back cover) 32.00
943 VG+ 11.00
964 G+ (Non-Ad back cover) 12.00
985 FN (Shaggy Dog photo front and back covers) 20.00
985 VG 13.00
990 G 11.00
995 FN+ 16.00
1006 FN/VF (Hercules Unchained - Non-Ad back cover) 50.00
1025 (Barks) G/VG 26.00
1025 G/G+ 18.00
1041 (Sea Hunt) VF (Non-ad back cover) 70.00
1047 FN+ 11.00
1052 (Ben-Hur) FN- (non-ad back cover) 28.00
1055 VG 18.00
1060 VF- (Pat Boone photo back cover) 85.00
1070 VF (non-ad back cover) 70.00
1063 VG/FN 10.00
1095 (Barks) FN- 26.00
1114 VF+ 35.00
1114 VG+ 10.00
1118 FN (non-ad back cover) 27.00
1136 VG+ 13.00
1139 (Spartacus - Kirk Douglas photo front & back covers) VF- 90.00
1139 FN (Spartacus - K. Douglas photo cover) 35.00
1139 VG+ 27.00
1140 G 6.00
1148 FN (non-ad back cover) 23.00
1158 FN (Gulliver - photo front & back covers) 23.00
1186 VF+ (Yak-Yak #1) 60.00
1186 VG/FN (Non-ad back cover) 20.00
1188 VG- 15.00
1200 FN/VF (Hennesey - Gil Kane art) 29.00
1234 VG+ 12.00
1236 VG/FN (King of Kings photo front & back covers) 22.00
1280 VF- 37.00
1296 VG/FN 13.00
1348 VG+ (Non-ad back cover) 19.00
1349 FR/G (Yogi Bear visits the U.N.) 6.00

FOUR STAR SPECTACULAR
6 NM 9.4 12.00
6 NM- 9.2 8.00
6 NM- 9.2 8.00

FRANKENSTEIN (Marvel, 1973)
4 VF/NM 17.00
4 VF 12.00
5 VF+ 14.00
5 VF+ 14.00
7 VF 9.00
7 VF- 8.00
8 VF/NM 28.00
9 NM- 32.00
10 FN+ 6.00
12 VF/NM 10.00
12 VF- 7.00
13 VF/NM 10.00
13 VF- 6.00
14 VF+ 8.00
15 VF- 6.00
16 VF- 6.00

FREDDY
3 (1964) VF+ 12.00

FRIENDLY GHOST CASPER (1958)
2 G/VG 18.00
5 VG- 10.00
7 VG 12.00
9 G/VG 9.00
10 G-/G 5.00
12 VG+ 11.00
16 VG 10.00
17 G/VG 6.00
125 VF- 8.00

THE FROGMEN (Dell, 1962)
3 FN+ 16.00

FROM BEYOND THE UNKNOWN
2 VF+ 17.00
2 VG 6.00
4 FN 9.00
5 VF+ 19.00
7 VG- 5.00
8 VG+ 6.00
8 VG- 5.00
9 VF+ 23.00
9 VG/FN 7.00
9 VG 6.00
10 VF+ 23.00
11 VF+ 23.00
12 VG 6.00
13 VF- 15.00
13 FN/VF 12.00
15 VF+ 19.00
17 VF- 15.00
25 FN/VF 8.00

FUN-IN
11 VF+ 13.00

FUNKY PHANTOM (Gold Key, 1973)
8 VF 12.00
9 FN+ 6.00

FUTURE COMICS
4 VG/FN 200.00

GENE AUTRY
16 VG 24.00

GHOST MANOR
71 NM 9.4 7.00
71 NM- 9.2 6.00
71 VF/NM 5.00

GHOSTLY TALES (CHARLTON)
87 VF- 10.00

GHOST RIDER (1973)
1 FN/VF 36.00
11 VF+ 6.00
20 NM- 12.00
20 VF/NM 9.00

GHOSTS (DC)
2 VG+ 11.00
2 VG 10.00
4 FN+ 12.00
4 FN 11.00
4 FN- 10.00
5 VG+ 7.50
5 VG 7.00
6 VG+ 5.50
6 VG 5.50
7 VF 16.00
7 VF- 15.00
7 FN+ 9.00
8 VG 7.00
10 VF- 15.00
10 FN- 7.50
18 FN- 5.00
19 VF- 10.00
19 FN+ 6.50
19 FN 6.00
22 VF/NM 11.00
22 VF+ 9.00
22 VF 8.00
22 VF- 8.00
22 VF- 7.00
23 FN+ 5.00
24 VF 8.00
28 VF+ 9.00
29 VF- 8.00
37 VF/NM 11.00
37 VF- 8.00
37 VF 8.00
38 VF/NM 11.00
38 VF+ 9.00
38 VF 9.00
38 VF+ 9.00
38 VF+ 9.00
39 VF+ 9.00
39 VF 9.00
41 VF/NM 7.00
41 VF+ 6.00
42 VF+ 6.00
43 VF/NM 7.00
43 VF+ 6.00
45 VF+ 6.00
46 VF/NM 7.00
46 VF/NM 7.00
47 VF/NM 7.00
86 VF/NM 5.00
106 NM 5.00
109 NM 5.00
110 NM 5.00

GIANT-SIZE (70s) Avengers
5 VF/NM 14.00
5 VF 10.00

Capt. America
1 VF+ (Reprints TOS 59-63. 3 available) 20.00
1 VF (5 available) 16.00
1 VF- 15.00

Captain Marvel
1 VF+ 12.00

Chillers (1974)
1 VF+ 23.00
1 VF 20.00
1 VF 20.00
1 VF 17.00
1 VF- 17.00
1 FN/VF 13.00

Conan
1 VF+ 12.00
1 VF 10.00

Creatures
1 VF/NM 20.00
1 VF/NM 20.00
1 VF 14.00
1 VF 14.00
1 VF- 14.00

Dracula
2 VF/NM 15.00
2 VF 11.00
2 VF- 10.00
3 NM- 15.00
3 VF+ 11.00
3 VF 11.00
4 VF+ 11.00
4 VF- 8.00

Fantastic Four
5 VF/NM (4 available) 14.00
5 VF+ (5 available) 10.00
6 VF 10.00
6 VF- 10.00

Hulk
1 VF+ 17.00
1 VF+ 17.00
1 VF+ 17.00
1 VF 14.00
1 VF 12.00
1 VF- 12.00

Kid Colt
1 VF 28.00
2 VG+ 9.00
2 VG- 6.00
3 VG+ 9.00
3 VG 8.00

Man-Thing
3 VF- 7.00
4 VF 11.00
5 VF+ 14.00
5 VF 11.00
5 VF- 11.00
5 VF- 9.00
5 FN/VF 8.00
5 FN/VF 8.00
5 FN/VF 8.00
5 FN/VF 8.00

Master of Kung-Fu
1 FN- 6.00
1 VG+ 5.00

G.I. COMBAT
106 FR 5.00
113 VG 10.00
176 VF+ 8.00
180 VF/NM (3 available) 8.00*

GROO (Pacific)
1 NM/M 17.00
1 NM 15.00
1 VF/NM 9.00

THE GUN-HAWKS
1 VF- 9.00
1 VF- 9.00
1 FN 5.00
2 VF 8.00

GUNMASTER
1 (1964) FN 9.00

GUNSMOKE (G.K.)
1 VG/FN 11.00
2 FN+ 11.00

HA HA COMICS
85 FN/VF 19.00

HARVEY HITS
8 VG- 12.00
16 VG/FN 23.00
27 VG- 8.00

HAUNTED LOVE
(Charlton, 1973)
2 NM 9.4 (4 available) 22.00
2 NM- 9.2 (4 available) 17.00
2 VF/NM (3 available) 12.00

HAWK & DOVE (1968)
1 VF+ 58.00
2 VF+ 33.00
2 VF 28.00
2 FN/VF 18.00
2 FN+ 13.00
2 VG+ 9.00
2 VG- 6.00
3 VF+ 33.00
3 VF 28.00
3 VF- 23.00
4 VF/NM 40.00
4 VF+ 33.00
4 FN- 11.00
4 VG/FN 9.00
5 VF 28.00
5 VF- 23.00
6 VF+ 23.00
6 FN 12.00

HOT RODS AND RACING CARS (Charlton, 1964)
67 VF 19.00
67 FN/VF 13.00
81 FN- 5.00
83 FN+ 7.00
87 VF 13.00
87 FN+ 7.00
87 FN 6.00
89 VF 13.00
89 FN/VF 8.00

HULK
104 FN 27.00
106 FN+ 20.00
107 FN+ 20.00
109 VF 34.00
110 FN/VF 22.00
111 FN 12.00
113 FN/VF 18.00
114 VF 29.00
115 VF 29.00
Annual 1 G+ 11.00
Annual 2 FN/VF 21.00

I LOVE YOU (Charlton, 1964)
50 VF 19.00
50 FN/VF 13.00

INFERIOR FIVE
7 VF 13.00

IRON MAN
3 VF 56.00
4 FN/VF 26.00
5 FN- 16.00
6 VF 38.00
7 VF 38.00
9 VF 32.00
9 VF- 28.00
10 VF- 22.00
11 VF- 24.00

JIMMY OLSEN
130 FN 6.00
133 VF (1st Kirby) 42.00

JOURNEY INTO MYSTERY
89 G 31.00
90 G 20.00
94 VG- 27.00
97 G 18.00
98 G/VG 20.00
99 G+ 16.00
100 G/G+ 16.00
104 FN-/FN 8.00
106 G- 8.00
107 VG 18.00
111 FN 24.00
116 VG- 13.00
117 G/VG 12.00
72 FN/VF 13.00
100 NM 12.00
100 NM 12.00
116 VF- 12.00

(1993)
46 NM/M (3 available) 5.00

GROO (Pacific)
1 NM/M 17.00
1 NM 15.00
1 VF/NM 9.00

THE GUN-HAWKS
1 VF- 9.00
1 VF- 9.00
1 FN 5.00
2 VF 8.00

GUNMASTER
1 (1964) FN 9.00

GUNSMOKE (G.K.)
1 VG/FN 11.00
2 FN+ 11.00

HA HA COMICS
85 FN/VF 19.00

HARVEY HITS
8 VG- 12.00
16 VG/FN 23.00
27 VG- 8.00

HAUNTED LOVE
(Charlton, 1973)
2 NM 9.4 (4 available) 22.00
2 NM- 9.2 (4 available) 17.00
2 VF/NM (3 available) 12.00

HAWK & DOVE (1968)
1 VF+ 58.00
2 VF+ 33.00
2 VF 28.00
2 FN/VF 18.00
2 FN+ 13.00
2 VG+ 9.00
2 VG- 6.00
3 VF+ 33.00
3 VF 28.00
3 VF- 23.00
4 VF/NM 40.00
4 VF+ 33.00
4 FN- 11.00
4 VG/FN 9.00
5 VF 28.00
5 VF- 23.00
6 VF+ 23.00
6 FN 12.00

HOT RODS AND RACING CARS (Charlton, 1964)
67 VF 19.00
67 FN/VF 13.00
81 FN- 5.00
83 FN+ 7.00
87 VF 13.00
87 FN+ 7.00
87 FN 6.00
89 VF 13.00
89 FN/VF 8.00

HULK
104 FN 27.00
106 FN+ 20.00
107 FN+ 20.00
109 VF 34.00
110 FN/VF 22.00
111 FN 12.00
113 FN/VF 18.00
114 VF 29.00
115 VF 29.00
Annual 1 G+ 11.00
Annual 2 FN/VF 21.00

I LOVE YOU (Charlton, 1964)
50 VF 19.00
50 FN/VF 13.00

INFERIOR FIVE
7 VF 13.00

IRON MAN
3 VF 56.00
4 FN/VF 26.00
5 FN- 16.00
6 VF 38.00
7 VF 38.00
9 VF 32.00
9 VF- 28.00
10 VF- 22.00
11 VF- 24.00

JIMMY OLSEN
130 FN 6.00
133 VF (1st Kirby) 42.00

JOURNEY INTO MYSTERY
89 G 31.00
90 G 20.00
94 VG- 27.00
97 G 18.00
98 G/VG 20.00
99 G+ 16.00
100 G/G+ 16.00
104 FN-/FN 8.00
106 G- 8.00
107 VG 18.00
111 FN 24.00
116 VG- 13.00
117 G/VG 12.00
119 VG 16.00
120 VG/FN 19.00
121 FN+ 27.00
122 G/VG 12.00
123 VG+ 12.00
124 FN 27.00
125 G/VG 12.00

(1972)
1 FN/VF 12.00

LOIS LANE
71 FN+ 43.00

MR. MIRACLE (1971)
4 VF+ 26.00

MONSTER MADNESS (Marvel Mag, 1972)
1 VF-/VF 17.00

NICK FURY
2 VF+ 45.00
5 VF- 34.00
6 FN/VF 17.00
8 FN/VF 13.00
9 VF+ 19.00
10 FN/VF 13.00

OUR LOVE STORY (Marvel, 1971, Giant)
13 FN/VF 18.00
13 FN+ 14.00
13 FN+ 14.00
13 FN- 10.00
13 FN- 10.00

PICTORIAL ROMANCES (St. John, 1952)
1 FN 87.00

PLASTIC MAN (1966)
1 VG/FN 18.00
2 FN 12.00

RAWHIDE KID
29 VG+ 29.00
39 FR 6.00
40 G 10.00
41 FN 27.00
44 FN 24.00
46 G+ 10.00
47 VF- 28.00
48 FN/VF 22.00
51 G 5.00
52 FR+ 3.00
56 VG+ 11.00
57 FN/VF 22.00
58 VG 10.00
59 FN/VF 22.00
60 VG 10.00
62 FN/VF 18.00
64 FN 12.00
66 VG/FN 10.00
68 VG- 7.00
69 FN/VF 18.00
70 FN/VF 18.00
71 FN- 8.00
72 FN/VF 13.00
73 FN/VF 13.00
74 VF- 15.00
75 VF- 15.00
76 VF/NM 23.00
77 VF/NM 23.00
78 VG+ 7.00
87 FN+ 7.00

REAL FACT COMICS
9.0 (White pages!) (Centerfold loose. Batman & Robin cover taken from cover of Batman #9. 5 page story about creation of Batman & Robin Guide NM = $2,000) 750.00

ROMANTIC SECRETS (Charlton, 1964)
48 VF/NM 20.00
48 VF+ 17.00
48 VF- 12.00

SAVAGE TALES
3 NM- 9.2 30.00
3 NM- 9.2 30.00
3 VF/NM 25.00

SGT. FURY
3 VG- 33.00
4 FN- 52.00
6 G 13.00
7 VG- 21.00
8 G/VG 19.00
9 VG 26.00
11 VG+ 15.00
12 VG- 11.00
14 VG+ 15.00
15 FN+ 23.00
16 VG 14.00
17 G+ 9.00
18 FN- 19.00
19 VG 14.00
20 FN 21.00
21 G+ 6.00
21 VG- 27.00
24 FN 15.00
25 VG- 8.00
26 VF 34.00
28 VG+ 8.00
29 VG- 8.00
30 VG 10.00
31 FN+ 10.00
33 VG 6.00
35 FN 9.00
36 FN- 8.00
37 FN 9.00
38 FN 9.00
39 FN- 8.00
40 VG+ 7.00
41 FN+ 10.00
42 FN/VF 13.00
43 FN+ 10.00

SHOWCASE
101 VF+ 7.00
102 VF/NM 8.00
103 VF/NM 8.00

SILVER SURFER
5 FN/VF 35.00
8 VF 56.00
9 FN+ 27.00
12 FN 18.00
13 VG- 10.00
16 G/VG 9.00
17 VG- 10.00

SINISTER HOUSE OF SECRET LOVE (DC)
1 FN- 42.00

SOAP OPERA LOVE (Charlton, low print run)
1 VF 15.00
1 VF- 15.00
1 VF- 15.00
2 VF- 15.00
2 VF- 15.00
3 VF- 15.00
3 VF- 15.00

SPAWN
1 NM 9.4 19.00

SPECTACULAR SPIDER-MAN (Magazine, 1968)
1 FN+ 30.00
1 FN- 24.00
1 FN- 24.00

SPECTRE (1968)
7 FN 15.00

STAR TREK (Gold Key)
4 FN+ 60.00
5 FN+ 60.00

STRANGE MYSTERIES (Superior, 1954)
18 G+ 28.00

STRANGE TALES
104 VG 56.00
105 VG 56.00
106 VG 36.00
108 VG 36.00
109 VG 36.00
112 VG- 21.00
113 VG 26.00
113 VG 26.00
115 G/VG 60.00
117 FN 24.00
118 FN+ 28.00
121 VG+ 13.00
125 VG/FN 15.00
126 FN 18.00
127 FN- 16.00
128 FN 18.00
128 G/G+ 7.00
129 VG+ 13.00
130 G/VG 9.00
130 G+ 8.00
133 VG+ 13.00
134 G/VG 9.00
136 FN+ 13.00
137 VG/FN 9.00
138 FN- 11.00
139 FN 12.00
140 VG 8.00
142 FN 12.00
142 G+ 5.00
143 VG/FN 9.00
144 VG 8.00
145 VG+ 9.00
146 FN- 11.00
147 VG+ 9.00
148 VG/FN 14.00
149 FN 12.00
150 VG 8.00
151 VG+ 13.00
152 FN/VF 17.00
153 VG/FN 9.00
154 VF- 25.00
154 VG+ 9.00
155 FN 12.00
156 FN- 11.00
157 VF- 30.00
158 FN+ 14.00
159 FN/VF 22.00
160 FN/VF 17.00
161 VF- 24.00
162 FN+ 14.00
163 FN/VF 17.00
164 VF+ 27.00
165 FN/VF 26.00
166 VF 26.00
167 VF+ 27.00
169 VF+ 37.00
171 VG+ 7.00
172 FN/VF 15.00
173 VF 23.00
174 VF+ 27.00
175 VF+ 27.00
176 VF 23.00
177 FN 10.00
178 FN- 9.00
179 VF+ 27.00
180 VF+ 32.00
180 VG+ 9.00
181 FN/VF 17.00
181 VG+ 9.00
182 FN+ 7.00
183 VF/NM 20.00
185 VF+ 18.00
186 FN+ 7.00
187 VF+ 18.00
188 VF/NM 20.00
189 FN+ 7.00
190 FN/VF 9.00
192 FN/VF 9.00
195 VF/NM 16.00
197 VF 12.00
201 VF- 6.00
202 FN/

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Baffling Mysteries		28 gd 2.0	$199.00	111 fa 1.0	$19.00	218 fn/ vf 7.0	$35.00	400 vf+ 8.5	$25.00		
22 vg- 3.5	$42.00	29 vg+ 4.5	$399.00	112 vg+ 4.5	$55.00	219 fn+ 6.5	$25.00	400 vf+ 8.0	$25.00		
24 vg/fn 5.0	$60.00	30 vg/fn 5.0	$400.00	116 fa/gd 1.5	$29.00	220 vf 8.0	$38.00	400 vf+ 8.5	$25.00		
26 g/vg 3.0	$24.00	31 fn- 5.5	$399.00	125 gd- 1.8	$25.00	221 vf 8.0	$30.00	**Batman - 80 Page Giant**			
Batman		31 vg- 4.5	$160.00	127 gd/vg 3.0	$49.00	222 f - 5.5	$79.00	5 vg 4.0	$35.00		
6 gd+ 2.5	$649.00	32 gd 2.0	$115.00	131 vg- 3.5	$39.00	222 fn/vf 7.0	$99.00	12 vg 4.0	$25.00		
6 vg- 3.5	$800.00	32 gd/vg 3.0	$199.00	134 fn- 5.5	$49.00	222 f/vf 7.0	$99.00	**Batman DC 100 Pg Spectacular**			
8 fa 1.0	$270.00	33 vg+ 4.5	$299.00	138 gd/vg 3.0	$34.00	223 vf 8.0	$50.00	14 fn- 5.5	$35.00		
9 vg+ 4.5	$795.00	33 g+ 2.5	$130.00	142 gd 2.0	$24.00	224 fn+ 6.5	$25.00	14 fn+ 6.5	$69.00		
10 gd 2.0	$450.00	33 fa 1.0	$90.00	143 vg- 3.5	$35.00	224 vf 8.0	$38.00	20 fn/vf 7.0	$50.00		
10 fa 1.0	$299.00	34 fa/gd 1.5	$99.00	148 gd/vg 3.0	$32.00	226 fn/vf 7.0	$29.00	**Battle**			
11 pr 0.5	$199.00	34 vf 8.0	$600.00	159 fn- 5.5	$59.00	228 fn+ 6.5	$39.00	51 fn- 5.5	$22.00		
12 gd- 1.8	$299.00	34 vg/fn 5.0	$400.00	160 vg- 3.5	$21.00	230 fn/vf 7.0	$30.00	57 fn- 5.5	$22.00		
12 fn/vf 7.0	$1750.00	35 fa 1.0	$59.00	161 fn+ 6.5	$35.00	232 vfn- 7.5	$195.00	**Battle Action**			
13 g+ 2.5	$450.00	36 fa 1.0	$59.00	163 gd+ 2.5	$19.00	234 fn 6.0	$150.00	29 fn+ 6.5	$28.00		
13 fa 1.0	$249.00	37 pr .5	$60.00	164 vg- 3.5	$21.00	239 fn+ 6.5	$25.00	**Battle Ground**			
14 g- 1.8	$349.00	38 gd+ 2.5	$199.00	165 vg 4.0	$24.00	240 fn/vf 7.0	$35.00	16 vg 4.0	$19.00		
14 g/vg 3.0	$500.00	40 fa 1.0	$99.00	166 vg/fn 5.0	$27.00	240 fn/vf 7.0	$29.00	**Beatles MCSS**			
15 fa 1.0	$199.00	47 vg- 3.5	$599.00	166 fn/vfn 7.0	$49.00	240 fn+ 6.5	$29.00	4 fn+ 6.5	$50.00		
16 fa 1.0	$399.00	48 gd- 1.8	$129.00	167 vg 4.0	$24.00	240 fn/vf 7.0	$25.00	**Beware**			
18 gd- 1.8	$299.00	49 pr 0.5	$49.00	168 fn+ 6.5	$35.00	240 vfn 8.0	$40.00	12 g/vg 3.0	$49.00		
19 fa/gd 1.5	$179.00	52 gd/vg 3.0	$199.00	170 fn 6.0	$40.00	243 fn/vf 7.0	$20.00	**Black Magic**			
19 vg 4.0	$475.00	64 gd- 1.8	$69.00	174 vfn- 7.5	$49.00	244 fn/vf 7.0	$28.00	2 3 vg+ 4.5	$60.00		
21 gd- 1.8	$159.00	71 gd 2.0	$79.00	178 fn/vf 7.0	$30.00	246 vf+ 8.5	$30.00	7 3 vg 4.0	$20.00		
21 fn- 5.5	$575.00	76 vg/fn 5.0	$149.00	181 vg 4.0	$50.00	250 vfn+ 8.5	$29.00	8 1 vg 4.0	$20.00		
22 vg- 3.5	$299.00	77 fa/gd 1.5	$59.00	182 vg/fn 5.0	$25.00	251 fn/vfn 7.0	$125.00	8 3 vg+ 4.5	$25.00		
24 gd 2.0	$199.00	88 fa 1.0	$39.00	182 fn/vfn 7.0	$49.00	251 vg/fn 5.0	$30.00	34 fn- 6.5	$45.00		
25 gd+ 2.5	$329.00	89 fa/gd 1.5	$49.00	183 vg- 3.5	$24.00	251 vg+ 4.5	$25.00	**Black Terror**			
25 fn+ 6.5	$800.00	90 fa 1.0	$19.00	185 vfn- 7.5	$49.00	251 vf/ nm 9.0	$129.00	12 fa 1.0	$40.00		
26 vg- 3.5	$250.00	100 gd- 1.8	$299.00	187 vfn+ 8.5	$65.00	251 g+ 2.5	$39.00	**Blackhawk**			
27 gd- 1.8	$199.00	100 vg- 3.5	$459.00	200 fn- 5.5	$45.00	251 vfn+ 8.5	$129.00	124 fn- 5.5	$30.00		
27 vg+ 4.5	$475.00	102 fn- 5.5	$141.00	203 fn+ 6.5	$49.00	255 fn/vf 7.0	$40.00	125 fn- 5.5	$40.00		
28 g+ 2.5	$160.00	105 fa/gd 1.5	$49.00	210 fn/vf 7.0	$24.00	366 vfn+ 8.5	$18.00	179 vfn 8.0	$34.00		
28 fn- 5.5	$560.00	106 fa/gd 1.5	$39.00	213 fn+ 6.5	$40.00	366 vfn/nm 9.0	$25.00				
		109 g+ 2.5	$40.00	213 fn/vf 7.0	$79.00	400 cgc nm 9.4	$75.00				

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*(From CBG Reader Survey.)

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Tales from the Database, Page 44.

The ways people are buying, selling, and trading classic comic books today!

CGC on eBay

Auctions closed between Dec. 15-21, 2002
All met their reserve price.
Populations reported are as of Aug. 23

***Incredible Hulk* #181**
in CGC 9.6 (NM+)
1 of 45 copies in grade; there are 3 better, including 1 in 9.9
$3,500

***The Saint* #1**
in CGC 9.2 (NM-)
Only copy in grade; there are none better
$3,000

***Fantastic Four* Vol. 1 #48**
in CGC 9.6 (NM+)
1 of 34 copies in grade; there are 6 better, all in 9.8
$2,875

***X-Men* Vol. 1 #1**
in CGC 7.0 (F/VF)
1 of 32 copies in grade; there are 73 better, including 1 in 9.8
$2,398

***Journey into Mystery* #83**
in CGC 7.5 (VF-)
1 of 7 copies in grade; there are 23 better, including 1 in 9.6
$2,300

***Daredevil* Vol. 1 #1**
in CGC 7.5 (VF-)
1 of 22 copies in grade; there are 83 better, including 2 in 9.6
$2,225

***Amaz. Spider-Man* #1**
in CGC 3.5 (VG-)
1 of 33 copies in grade; there are 247 better, including 1 in 9.8
$1,750

Spider-Man collection headlines Heritage Signature Auction

Final results of December event bring total to nearly $2.5 million

By **Brent Frankenhoff**

Some Christmas wishes were met early in December with Heritage Comics Auctions' final Signature Auction of 2002. Following two big-ticket sales in July and October, this sale was somewhat more subdued but still held many items of interest to comics collectors.

The auction featured nearly 1,900 lots and ended with nearly a 75% sell-through both during the sale itself and in an "After Auction Bargains" special conducted for three days after the final gavel fell. In that process, buyers could pick up previously unsold items for a set price on a first-come, first-served basis.

Among the sale's highlights was a collection of early issues of *Amazing Spider-Man,* many in high-grade. Heritage Comics Auctions Executive Director John Petty said, "This was a collection put together by a collector who wanted nothing but the best. All the books in this collection did well, but a few were real standouts."

Those standouts included a copy of *Amazing Spider-Man* #99, CGC-graded 9.6 (NM+) with white pages, which realized $1,265 including the 15% buyer's premium.

The Pacific Coast copy of *Amazing Spider-Man* #99, CGC-graded 9.8 (NM/MT) with off-white to white pages, went for $2,070, while a copy of *Amazing Spider-Man* #111 CGC-graded 9.8 (NM/MT) sold for $1,725.

Golden Age highlights of the sale included a Mile High copy of *Daredevil* #1 published by Lev Gleason, CGC-graded 9.0 (VF/NM) with white pages, which sold for $24,150. The *Action Comics* #1 ashcan, CGC-graded 9.0 (VF/NM) with cream to off-white pages, sold for $17,825, nearly twice the pre-auction estimate of $10,000.

Original art sold included an early *Peanuts* Sunday for $50,600 and Robert Crumb's cover to *Motor City Comics* #2, which sold for $28,175.

Petty said, "Personally, my favorite moment of the whole weekend was when the Ken Kelly King Kong painting came up for sale.

"Based on previous sales of Kelly's work, we had estimated this piece at a very respectable $8,000 to $10,000, but there were a few people determined to take this breathtaking piece home. By the time the dust cleared, the victor had emerged, and the painting realized $24,150."

Movie posters also did well at the sale including a poster for an early Mickey Mouse short, "The Wayward Canary," from 1932, which sold for $43,700. A three-sheet from Charlie Chaplin's *The Gold Rush* sold for $17,825, and a six-sheet for Shirley Temple's *Wee Willie Winkie* realized $5,405.

Heritage's next Signature Auction is scheduled for March 6-9 in New York City. The consignment deadline is Jan. 24 or when the sale is full, whichever comes first.

Comics-related consignments can be arranged with Ed Jaster at (214) 252-4288 or Fred McSurley at (214) 252-4293. Movie posters can be consigned with Grey Smith at (214) 668-6928. ✦

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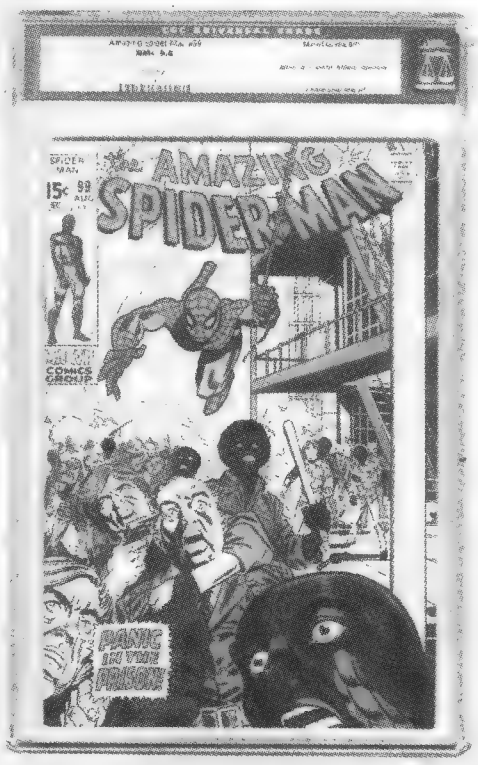

INSIDE THIS SECTION

● **Tales from the Database** by Chuck Rozanski.....**44** | ● **Resale Report** **46**

CBG's EXCLUSIVE CGC PRICE INDEX

For CGC-graded comics auctioned, ***Comics Buyer's Guide*** compared the differences between the **median closing price offered** at each grade and ***The Standard Catalog of Comic Books*** price for an ungraded NM copy.

COMICS PUBLISHED BEFORE 1990

CGC comics graded **9.9** "Mint" ...sold for a median price of **NM+2463%** (or **25.63** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **27 (77%** of all) 9.9 copies sold on eBay*

CGC comics graded **9.8** "Near Mint/ Mint" ...sold for a median price of **NM+1150%** (or **12.5** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **689 (51%** of all) 9.8 copies sold on eBay*

CGC comics graded **9.6** "Near Mint+" ...sold for a median price of **NM+566%** (or **6.66** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **1,899 (52%** of all) 9.6 copies sold on eBay*

CGC comics graded **9.4** "Near Mint" ...sold for a median price of **NM+370%** (or **4.7** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **2,233 (56%** of all) 9.4 copies sold on eBay*

CBG's definition: Barely perceptible wear, tight spine. Some discoloration acceptable in older comics.

CGC comics graded **9.2** "Near Mint-" ...sold for a median price of **NM+135%** (or **2.35** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **1,366 (55%** of all) 9.2 copies sold on eBay*

CGC comics graded **9.0** "Very Fine/ Near Mint" ...sold for a median price of **NM+56%** (or **1.56** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **1,083 (54%** of all) 9.0 copies sold on eBay*

CGC comics graded **8.5** "Very Fine+" ...sold for a median of **NM +11%** (or **1.11** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **782 (57%** of all) 8.5 copies sold on eBay*

CGC comics graded **8.0** "Very Fine" ...sold for a median price of **NM -18%** (or **0.82** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **692 (55%** of all) 8.0 copies sold on eBay*

CBG's definition: Slight creases, wrinkles at staples, some loss of gloss. Otherwise a flat, clean issue.

CGC comics graded **7.5** "Very Fine-" ...sold for a median price of **NM -41%** (or **0.59** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **534 (55%** of all) 7.5 copies sold on eBay*

CGC comics graded **7.0** "Fine/ Very Fine" ...sold for a median price of **NM -53%** (or **0.47** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **433 (51%** of all) 7.0 copies sold on eBay*

CGC comics graded **6.0** "Fine" ...sold for a median price of **NM -67%** (or **0.33** times the NM guide price) in the quarter beginning Sept. 1
*Sample: **248 (57%** of all) 6.0 copies sold on eBay*

CBG's definition: Cover worn but clean; no tape or writing. Stress lines, more rounded corners.

EYE ON eBay

Dec. 15-21, 2002
CGC auctions
by **Darryl Buchanan**

Amazing Spider-Man issues captured the top two highest bids this week. A copy of *Amazing Spider-Man* #1 in 8.0 (VF) fetched a high bid of $7,175. Meanwhile, a nice copy of *Amazing Spider-Man* #6 in 9.4 (NM) got a high bid of $6,350.

Despite getting 20 and 21 bids respectively, neither copy met reserve. The #1 fetched the highest bid offered for a #1 in 8.0 for the last six months. Most of the other 8.0 copies got bids about $500 lower.

The #6 issue brought about $1,000 less than similar copies offered in the last six months. No copy of a #6 has been offered in better than 9.4 condition in that time.

GOLDEN AGE: A copy of *World's Best Comics* #1 in 7.0 (FN/VF) was relisted this week and brought a high bid of $1,650. This is about what the copy has brought in the past.

A copy of *Wonder Woman* #1 in 2.5 (GD+) brought a high bid of $1,575. Five other copies of *Wonder Woman* #1 have been offered since May 1. They bring good prices when they appear. A 9.0 copy brought $18,500 a couple months back.

SILVER AGE: Seven 10.0 (Mint condition) copies were offered this week. A copy of *Web of Spider-Man* #2 in 10.0 brought a high bid of $734.

Another #2 issue, *Wolverine* #2, also in 10.0, brought a high bid of $728.

Other 10.0 issues and bids this week were: *Marvel Authentix: Daredevil* #1 $565, *Ultimate Spider-Man* #25 $395, *G.I. Joe* (Image) #1 (signed) $255, *Magdalena* #1 $203, and *G.I. Joe* (Image) #2 (signed) $177.

IN DEPTH: Things picked up a bit, as sales entered the Christmas holiday.

Total bidding on CGC auctions this week was $296,026, compared to last week's $254,937 and $862,732 two weeks ago. (Bidding two weeks ago was affected by the Heritage Comics Auction.)

There were 2,026 auctions receiving bids this week recorded, versus 1,838 last week and 1,998 two weeks ago.

Darryl Buchanan can be reached at *dbuchanan@thecomicsheet.com.*

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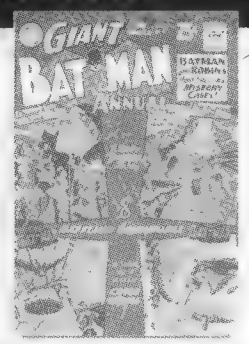

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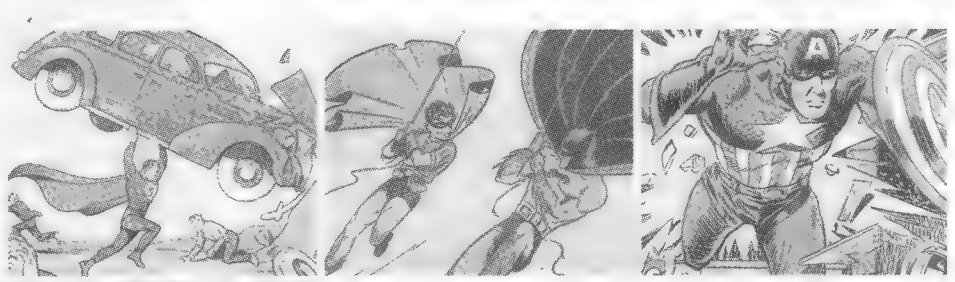

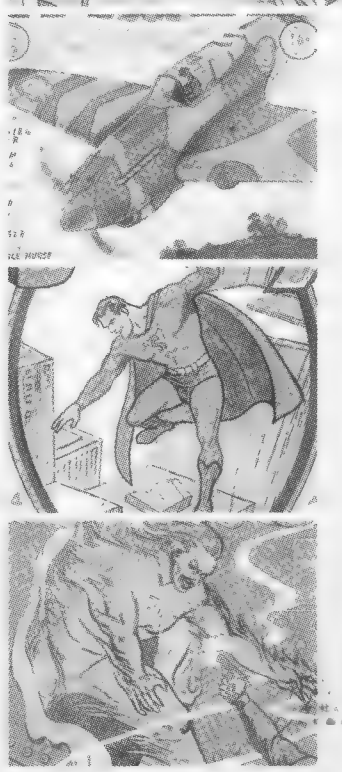

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Back on solid ground

The comics industry is recovering, but still has a ways to go

By **Chuck Rozanski**

Last week, I introduced you to the revolutionary new educational program created by the staff of CrossGen Comics, designed to utilize its graphic novels to teach reading in public schools. As I stated in that column, I consider this new program to have tremendous potential to bring new readers into the world of comics. I believe that developing new readers will be critical, if comics and graphic storytelling are to survive as a commercially viable form of artistic expression in this new century.

For those of you who believe that I might be overstating the case of the peril facing the new comics industry, I need only point to the statistics presented in *Comics & Games Retailer*, a sister publication to ***Comics Buyer's Guide***. *C&GR* Editor John Jackson Miller does an excellent job each month compiling information that he obtains from Diamond Comic Distributors and then inserting that new data into graphs that chart the progress of the comics industry during the past few years. On the surface, things look OK, as the graphs show that the dollar volume of product shipped during the past few years has been holding fairly steady, which is an enormous relief after the catastrophic declines from 1993 to 1999. It was during that dreadful seven-year period that we lost approximately 7,000 of the 10,000 comics retailers active in the business in 1992 to bankruptcy and voluntary liquidation.

What the graphs do not clearly show, however, is the continuing steady erosion in unit sales of comics. It is fairly self-evident, however, that, if cover prices are rising steadily yet overall sales are not increasing, then unit sales must be going down. Making matters even worse, in my opinion, is the fact that comics retailers keep closing up shop. Just last week I heard a rumor that the last direct-market comics store in Santa Fe, N.M., was closing. Santa Fe is not a large or populous market area, but there has been a comics shop in that town for more than 20 years. What is wrong with this picture?

"How can we expect fans to be loyal to comics, when they can't even have a reasonable expectation of when a highly anticipated project will be on the shelves?"

I don't present this grim news to depress you but, rather, as a wake-up call. Publishers, in particular, need to start thinking in terms of taking risks again. Frankly, 2002 was a dreadfully boring year in the world of comics. The year started out with great optimism, as *The Dark Knight Strikes Again* showed enormous promise. When its shipping schedule was dreadfully delayed, however, it became just another project that lost its positive momentum. How can we expect fans to be loyal to comics, when they can't even have a reasonable expectation of when a highly anticipated project will be on the shelves?

The middle of this past year was just about completely devoid of marquee projects. Many comics were published that were fun to read, but nothing I can remember created any great measure of fan enthusiasm. It wasn't until the *Batman* "Hush" storyline by Jeph Loeb and Jim Lee began that we really started seeing excitement. Fans have quickly made *Batman* tops in unit sales since those two fantastic creators took over the book, which is wonderful for a title which has been languishing near #20 on the sales charts for several years. What I find interesting is that we're seeing the entire DC line selling better in the Mile High Comics retail stores since *Batman* #608 was released. Let's see: You link a pair of top creators with a key character, and sales explode. What a novel concept! Then, your entire line starts selling well because fans really like at least one title that you're publishing — golly, if every publisher could pull this off, we could be back where we were in 1985, all over again! Don't laugh, because 1985 was when the comics industry exploded in popularity. Getting back to the potential of 1985 would be a great accomplishment.

Where I'm leading to with all this is that I think that 2003 is a year that has the potential to be a turning point in the history of comics publishing. With the tremendous marketing power of the Internet now manifesting its full abilities, I believe that the door is open for comics to return to the exhilarating levels of popularity we saw in 1992. Already, we're seeing large numbers of past readers of comics returning to the fold. To keep them, however, we need publishers to generate excitement in their upcoming publishing schedules, creators to get their work done on time, and retailers to adapt themselves to the new click-and-mortar marketing reality. The potential for reviving the comics world right now is fantastic!

But we all need to have the resolve and the energy to take advantage of the opportunities that the new cyberworld has given us. More than anything, we all need to get the passion flowing again. Stop sitting there moaning about what's wrong with comics and get out and actually do something constructive and positive. There are going to be big winners in the upcoming comics market revival, but I will guarantee you that it won't be those who sit on their butts. I encourage everyone to start 2003 with a determination to make a positive difference. Working together, I think we can do great things to get the comics world back on solid ground. ✦

***Chuck Rozanski**, owner of Mile High Comics, the world's largest online comics retailer, can be reached directly at **chuck@milehighcomics.com**. To receive his weekly e-mail newsletter, visit **milehighcomics.com** and sign the guest book.*

What customers are buying ...

Top Golden and Silver Age sold
by Mile High, from Dec. 13-19, 2002:

1. *Daredevil* Vol. 1 #1 in GD	$288.00
2. *Fantastic Four* Vol. 1 #6 in GD	$224.00
3. *X-Men* Vol. 1 #4 in GD	$134.40
4. *X-Men* Vol. 1 #30 in FN	$132.00
5. *X-Men* Vol. 1 #40 in FN	$108.00
6. *Amazing Spider-Man* Vol. 1 #50 in GD	$89.60
7. *Lone Ranger Movie Story* in GD	$87.35
8. *X-Men* Vol. 1 #60 in FN	$80.00
9. *X-Men* Vol. 1 #34 in FN	$75.60
10. *Fantastic Four* Vol. 1 #38 in FN	$67.20

Top CGC-graded comics sold
by Mile High, from Dec. 13-19, 2002:

1. *Daredevil* Vol. 2 #1 (Marvel Authentix) in 9.8	$360.00
2. *Ultimate Spider-Man* #1 in 9.2	$168.00
3. *Battle of the Planets* #1 (DF variant) in 9.8	$120.00
4. *Battle of the Planets* #1 (Ross cover) in 9.8	$120.00
5. *Strange Tales* #143 in 9.2	$86.40
6. *Adventure Comics* #453 in 9.8	$84.00
7. *Secret Wars* #8 in 9.6	$67.20
8. *New Gods* #1 in 8.0	$56.00
9. *Amazing Spider-Man* Vol. 2 #36 in 9.2	$52.50
10. *Incredible Hulk* #107 in 7.0	$49.28

Top Modern comics sold
by Mile High, from Dec. 13-19, 2002:

1. *Miracleman: The Apocrypha* TPB in FN	$80.00
2. *Dark Mansion of Forbidden Love* #1 in FN	$72.80
3. *Conan the Barbarian* #1 in NM	$56.00
4. *Spidey: Universe X* (recalled ed.) in NM	$56.00
5. *Flaming Carrot* #1 in NM	$50.40
6. *Ultimate Spider-Man* #5 in NM	$45.00
7. *Miracleman* #24 in VF	$44.80
8. *Amazing Spider-Man* #298 in NM	$42.00
9. *Ultimate X-Men* #1 in NM	$42.00
10. *Wolverine* #1 in NM	$42.00

Top-selling comics
by Mile High, from Dec. 13-19, 2002:

1. *Peter Parker, the Spectacular Spider-Man* #200
2. *Elektra* #3 (2001, mature edition)
3. *Anything Goes* #2
4. *Anything Goes* #1
5. *Anything Goes* #3
6. *Anything Goes* #4
7. *Anything Goes* #5
8. *Mighty Marvel Must-Haves* #2
9. *3-D Zone* #18
10. *Dark Horse Presents* #34

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RESALE REPORT

Dec. 22-28, 2002

Compiled by **Brent Frankenhoff**
CBG Managing Editor

Amazing Spider-Man #42 sells for $1,499

A copy of *Amazing-Spider-Man* #42 (Nov 66) graded 9.6 (NM+) sold for $1,499 on Dec. 21 on eBay. This is one of eight copies graded 9.6, the highest grade given to the comic book by CGC.

It features the third appearance of Mary Jane Watson, but the first appearance of her face.

Journey into Mystery #83 sells for $2,300

The first appearance of Thor, in *Journey into Mystery* #83 (Aug 62), graded 7.5 (VF-) sold for $2,300 on Dec. 18 on eBay. There are 23 graded higher, with the best being a 9.6 (NM+).

The issue features the stories "The Stone Men from Saturn," "The Power of Thor," "Thor the Mighty Strikes Back," "The Perfect Crime," "When the Jungle Sleeps," and the text story "Discovery."

Golden Age *Saint* #1 sells for $3,000

A copy of *The Saint* #1 (Aug 47) graded 9.2 (NM-) sold for $3,000 on Dec. 17 on eBay. This is the highest graded copy of the issue.

The first issue of the short-run Avon series features a bondage cover drawn by Jack Kamen, and the title featured the series character by Leslie Charteris. At the time, The Saint also appeared as a radio series (which promoted the comic book).

– Nathan Melby

ComicLink Comments

By **Josh Nathanson**

BATMAN #9

DC • Feb 1942 • Cover 10¢

According to the CGC census report, this is the highest-graded copy by a long shot. (The next highest grade is an 8.0.) Besides the age factor, the jet black cover makes it very difficult to find a copy without highly visible stress lines. Although not shown on the cover, The Joker makes an appearance. This was a great book with white pages.

SOLD IN NM- (CGC 9.2) FOR: $8,700

AMAZING SPIDER-MAN #121

Marvel • Jun 1973 • Cover 20¢

This is one of the highest-demanded early 1970s *Spider-Man* issues.

It features the death of Gwen Stacy at the hands of The Green Goblin. It also leads into the next issue, which features the death of The Green Goblin. The sold issue had white pages.

SOLD IN NM+ (CGC 9.8) FOR: $1,300

SILVER SURFER #1

Marvel • Aug 1968 • Cover 25¢

This was the nicest *Silver Surfer* #1 ever sold by ComicLink in NM 9.4. It was just one tiny nick away from a NM+ 9.6. The black cover makes it one of the more difficult late '60s keys to find in ultra-high grade. It features the first appearance of The Silver Surfer in his own title. The sold issue had off-white pages.

SOLD IN NM (CGC 9.4) FOR: $1,750

AMAZING SPIDER-MAN #10

Marvel • Mar 1964 • Cover 12¢

Spider-Man issues in 9.4 are highly sought after by many Silver Age collectors. There are many more interested buyers than there are supply of these issues, which has led to high prices realized for them. The *Spider-Man* movie has also contributed to a rise in prices for this title. The sold issue had off-white to white pages.

SOLD IN NM (CGC 9.4) FOR: $4,900

STRANGE TALES #117

Marvel • Feb 1964 • Cover 12¢

This issue is pretty scarce in high grade. This is the only certified 9.2, and only five issues have been given a higher grade by CGC. *Strange Tales* is generally thought of as an undervalued title by knowledgeable Silver Age collectors. The title features early Doctor Strange appearances as well as solo Human Torch stories.

SOLD IN NM- (CGC 9.2) FOR: $250

TALES TO ASTONISH #49

Marvel • Nov 1963 • Cover 12¢

After a number of adventures as the diminutive Ant-Man, Professor Henry Pym grew into Giant-Man in this issue.

This issue is hard to find in high grade — thus far, CGC has only graded three issues in 9.4 or better (two 9.4s and one 9.6).

The sold copy had off-white pages.

SOLD IN NM (CGC 9.4) FOR: $1,900

Josh Nathanson is CEO of ComicLink (www.comiclink.com), an online marketplace where a wide selection of condition-verified, investment-quality comic books, comic art, and related memorabilia are bought and sold. For more information, or to sell items, e-mail Josh Nathanson at ***buysell@comiclink.com*** *or call (718) 423-6079.*

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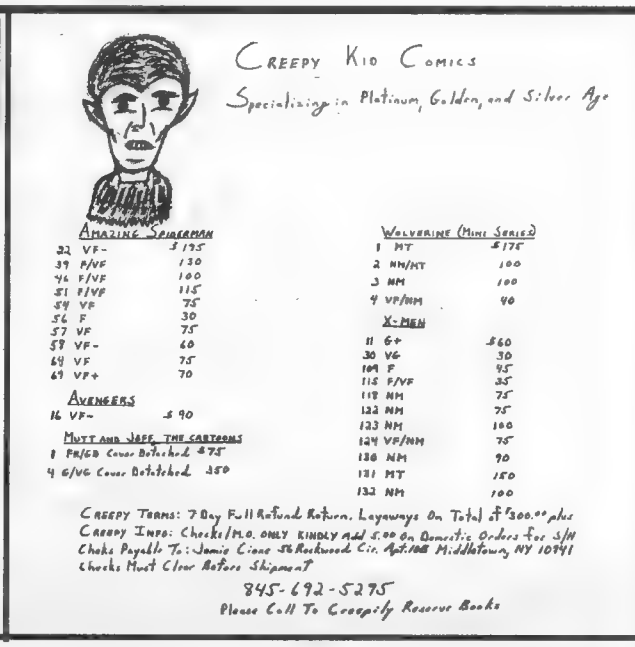

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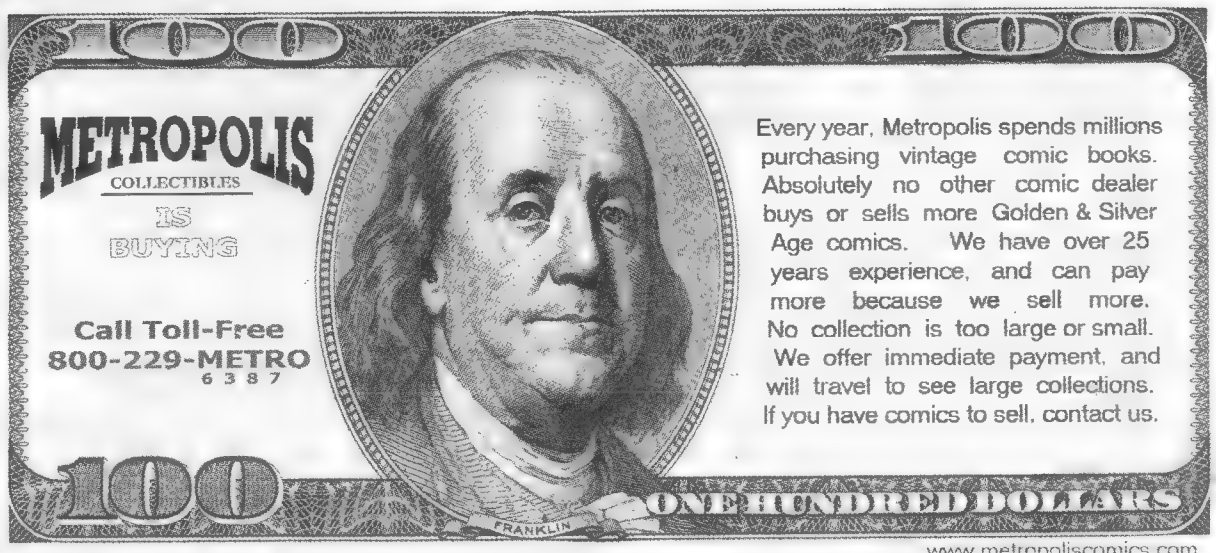
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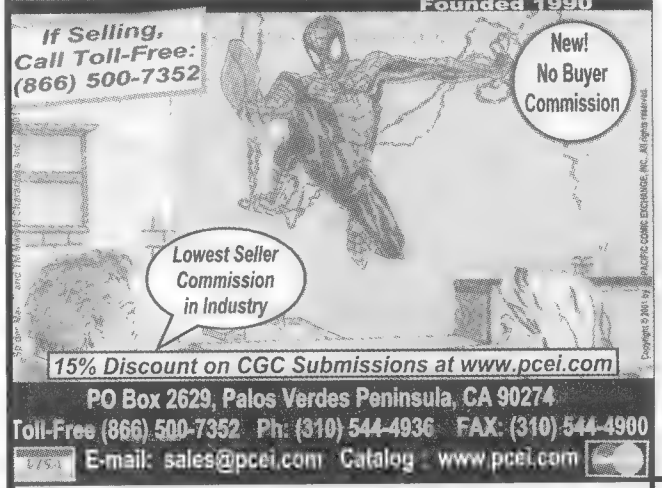

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608 F-VF exSS		18 VG	28.00	91 G+	3.00	33 VG-F	20.00
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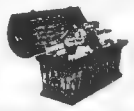

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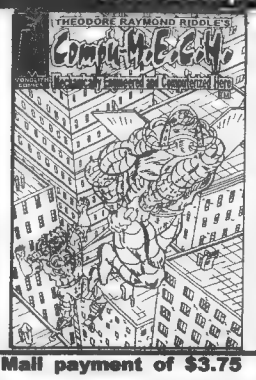

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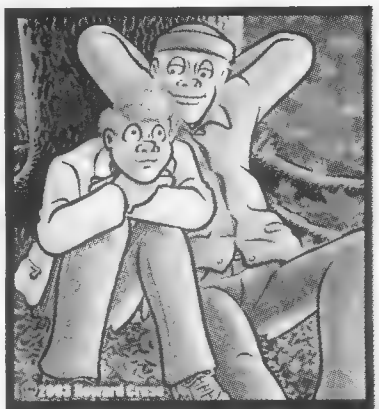

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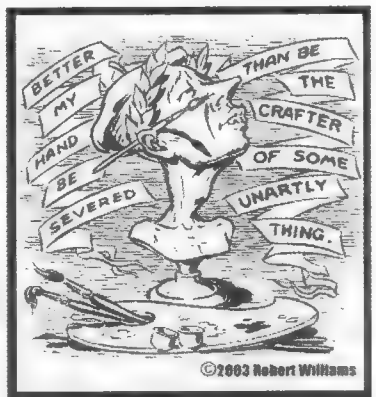

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Vale • **Reddink** Brian Ralph, Jordan Crane, Sammy Harkham, Souther Salazar, Anders Nilsen, David Heatley, Tom Devlin, John Porcellino, Marc Bell, David Choe, Stefan Gruber, Abe Foreu, Jane D'Rancor, * **Red Window/Crazyfish** Scott Morse • **Trina Robbins** • **Robots and Monkeys** Tom Manning • **Scattered Comics** Jason Dube, Quinn Wooley, Braedon Kuts • **Shades of Green** Tracy Held, Jenny Tan, Calvin Chan • **Sick Puppy Press** Devon Devereaux • **Silver Arts** Silvia A. Flores, Jen Munford • **Slave Labor Graphics/Amaze Ink/ Monkey Fun Toys** John Gebbia, Elizabeth Watasin, Brad Canby, Rikki Simons, Tavisha Wolfgarth-Simons, Woodrow Phoenix, Serena Valentino, Ian Smith, Tyson Smith, Andy Ristaino, Scott Saavedra, Breehn Burns, Tommy Kovac, Lawrence Marvit• **Small Stories / Humble Comics** Derek Kirk, Gene Yang • **Sourdirt Comics** • **Sparkplug Comic Books** Dylan Williams, Jason Shiga, Emily Nilsson, Eric Haven • **Spidric** Leigh Dragoon, Gordon Sutton • **Spiffyco Comics** Vincent Bondy, Sara Wilder • **Spilled Inc.** Steven Soria, Jessica Giao, Sweet Anthony, Andrew Soria • **Stickman Graphics** Kevin Tinsley, Tim Smith 3 • **Studio Underhill** Harris O'Malley • **Summertime Comics** Ryan Woodward, "Rocky" Tim H. • **T-Gina** Gina Kamentsky • **Take-Out Comics** Raina Telgemeier • **Terra Acerbus Press** • **Theory Productions w/ Landwaster Books** Ted Kemtis, Jessica Kemtis, Don Fields, Debra Colvin • **Third Eye Publishing** Mark Robert Bourne, Mouse Baumann • **Tight Sweater Press** Annabelle Frumbatt, Nina Bays Lauren Gardiner • **Toonsiper Comics** Chris Daily • **Top Shelf Productions** Chris Staros, Brett Warnock, Craig Thompson, Jason Hall, Matt Kindt, Renee French • **Trashola Comics** Josh Divine, Robert Elrod, Fern Hoher • **Vinylsaurus Press** Scott Faulkner, Davey Oil, Scott Faulkner • **Wonderella Printed** Jeff Hole, Heather Schlegel, Clint Marsh, Hillary Lewis, Andrew Goldfarb, Andrew Reichart • **www.mattbcomic.com** Matthew Blackett • **www.workshopcrew.com** Anthony Hon, Wahab Algarmi, David Choong Lee, Sherwin Viray • **Xeno Press** Sean Hemak, Charity Hemak **and many, many more!**

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ARIZONA

Jan 25 AZ, Phoenix. Vintage Toy & Collectibles Show, State Fairgrounds. 19th Ave. & McDowell, SH: 9am-3pm, A: $3., $2. srs., ages 14 & under free. Robert & Wanda Jones, PMB 228, 23425 N. 39th Dr. Ste. 104, Glendale, AZ 85310. PH: 623-587-7488 or 602-717-7337.

CALIFORNIA

Jan 11-12 CA, Chico. Comic Book, Sports Card & Collectible Show, Mall. Hwy. 99 Exit E. 20th St., SH: Sat. 10am-7pm, Sun. 11am-6pm, T: 65, F: $120. ea., $105. ea. for 3 or more. CA Sports Card Shows, PH: 530-241-4063.

Jan 31-Feb 2 CA, Pasadena. Comic Book & Pop Culture Convention, Center Exhibition Bldg. 300 E. Green St., SH: 12noon-6pm. Creation Entertainment, PH: 818-409-0960.

CONNECTICUT

Jan 10-12 CT, Trumbull. Comic Book Show, Westfield Shoppingtown. Merritt Pkwy. Rt. 15, exit 48, SH: mall hours, T: 40, F: $180., A: free. Mike Riccio Sports LLC, Mike Riccio, PO Box 162, Botsford, CT 06404. PH: 203-364-1209.

Feb 6-8 CT, Danbury. Triple Play Comic Book, Sports Memorabilia, Beanie Babies & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 75-8', F: $125.-$175. for 1, $340. for 2, $480. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

FLORIDA

Jan 11-12 FL, Orlando. 14th Annual FL Extravaganza-Toy, Comic Book & Fantasy Convention, Orange Cty. Convention Ctr. 9800 International Dr., T: 1100. PH: 941-360-6666.

Jan 19 FL, Orlando. Comic Con, Radisson Barcelo Hotel. 8444 Int'l. Dr., SH: 10am-5pm, T: 50, A: $3. Charles Cerrito, PH: 954-419-9496.

Feb 2 FL, Tampa. Comic Book & Toy Convention, Holiday Inn Express. 4732 N. Dale Mabry Hwy., SH: 10am-5pm, T: 60, F: $60., A: $3., ages 10 & under free. Tim Gordon, PH: 727-522-9032.

ILLINOIS

Jan 11 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 19 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Jan 26 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 26 IL, Gurnee. Comic Book Convention, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm, A: $2. Jim, PH: 847-336-9963.

Feb 8 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Feb 8-9 IN, Elkhart. Comic Books & Collectibles Show, Pierre Moran Mall. 154 W. Hively Ave., T: 45, F: $65., A: free. Dave Brody, PO Box 724, South Bend, IN 46624. PH: 219-272-9198 or Ken Gaipa, PH: 219-389-9962.

KANSAS

Feb 8 KS, hawnee. Comic Book Convention, Park Lanes Family Fun Center. 7701 Renner Rd., SH: 10am-4pm, A: free. Ken, PH: 913-764-8888.

MARYLAND

Jan 26 MD, Glen Burnie. Comic Book & Non-Sports Card Show, Holiday Inn. 6323 Ritchie Hwy., Exit 3B off I-695, SH: 11am-4pm, A: $2.50, under 7 free. Fred Edeson, PH: 410-569-8357.

MICHIGAN

Jan 8 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jan 18 MI, Livonia. Encore Con, Elks #2246. 31117 Plymouth Rd., SH: 10am-4pm, T: 50-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Jan 22 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jan 29 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Feb 5 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

NEW HAMPSHIRE

Jan 19 NH, Portsmouth. Seacoast Sports Card & Comic Book Show, Yokens Convention Center. Rt. 1, SH: 9am-3pm, T: 110, F: $60., A: $3. Chris Morse, 919 Lafayette Rd., Seabrook, NH 03874. PH: 603-474-2283 or 898-4151.

NEW JERSEY

Jan 24-26 NJ, Freehold. Triple Play Sports Card, Comic Book, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F&B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Feb 2 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

NEW YORK

Jan 18-19 NY, Massapequa. Comic Book & Sports Card Show, Sunrise Mall. 479 Sunrise Hwy., SH: Sat. 10am-9:30pm, Sun. 11am-6pm, T: 75-8', F: $115., A: free. Woodwill Corp., Donna Gio, PO Box 5186, Hauppauge, NY 11788. PH: 631-582-6137.

Jan 25 NY, New York City. Big Apple Comic Book, Art & Toy Convention, St. Paul Church. Columbus (9th) Ave. & 60th St., SH: 10am-6pm, A: $6. PH: 718-326-2713.

Feb 1-2 NY, Bay Shore. Comic Book & Sports Card Show, Westfield-South Shore Mall. 1701 Sunrise Hwy., SH: Sat. 10am-9:30pm, Sun. 11am-6pm, T: 40-8', F: $125., A: free. Woodwill Corp., Donna Gio, PO Box 5186, Hauppauge, NY 11788. PH: 631-582-6137.

Feb 1 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

Feb 2 NY, Syracuse. Collectorsfest, State Fairgrounds-Horticultural Bldg. State Fair Blvd., Rt. 690 exit 7, SH: 10am-4pm, T: 250-8', A: $3., under 10 free. CNY Promos., 35 Hubbard St. Ste 1, Cortland, NY 13045. PH: 607-753-8580 (eves.).

Feb 8-9 NY, Holbrook. Comic Book, Action Figures & Non-Sports Show, Sunvet Mall. Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 40, F: $55., A: free. Paul DeCarlo, PH: 631-289-7398.

NORTH CAROLINA

Feb 8 NC, Charlotte. Comicon, Four Points Sheraton Hotel. 201 S. McDowell St., SH: 10am-4pm, T: 40, F: $60., A: $2. David Hinson, PH: 803-547-3995 or Rick Fortenberry, PH: 704-424-3453.

OHIO

Jan 26 OH, Mansfield. Comic Books, Toys & Collectibles Show, Richland Co. Fairgrounds. Trimble Rd. Exit off US Rt. 30, SH: 10am-4pm, T: 140-160. Kevin Spore, PO Box 3603, Mansfield, OH 44907. PH: 419-756-3904 after 4pm or Tim Babcock, PH: 419-884-3253.

SOUTH CAROLINA

Jan 25 SC, Greenville. 9th Annual Super Bowl Sat. Sports Card & Comic Book Show, Comfort Inn. I-85 & Mauldin Rd. (exit 46C), SH: 10am-4pm, T: 28, F: $40., A: $1. Tom Waldrop, PH: 864-244-7424 or Rick Fortenberry, PH: 704-424-3453.

TEXAS

Jan 18 TX, San Antonio-Live Oak. Sports Card, Comic Book & Toy Show, Civic Center. Pat Booker Rd., I-35 & Hwy. 1604, SH: 9am-5pm, T: 100-8', F: $40., A: $2., under 13 free. Eckman's Books & Collectibles, Dale E. Eckman, 8050 Pioneer Oak, Converse, TX 78109. PH: 210-945-0003.

Jan 19 TX, Killeen. Comic Book, Sports Card & Toy Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-5pm, T: 50-6', F: $40., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682 or 771-4238.

VIRGINIA

Jan 10-12 VA, Christiansburg. Sports Cards, Comic Book & Toy Show, New River Mall. SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

Feb 7-9 VA, Newport News. Sports Cards, Comic Book & Toy Show, Patrick Henry Mall. Jefferson Ave., SH: Fri. & Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

WISCONSIN

Feb 2 WI, West Allis. Comic Book Convention, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm. Clayton Dietl, PH: 414-328-3675.

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4125 Comics Shows/Events
4126 Comic Supplies
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4151 Disney, Wanted
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4171 Fawcett, Wanted
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4181 Foreign, Wanted
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4186 Graded Comics, Wanted
4190 Harvey, For Sale
4191 Harvey, Wanted
4200 Humor / Funny Animals, For Sale
4201 Humor / Funny Animals, Wanted
4204 Image, For Sale / Wanted
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4210 Marvel / Timely, For Sale
4211 Marvel / Timely, Wanted
4215 Platinum Age, For Sale
4216 Platinum Age, Wanted
4220 Science Fiction / Horror, For Sale
4221 Science Fiction / Horror, Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant / Voyager, For Sale / Wanted
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age, For Sale
4301 Golden Age, Wanted
4310 Silver Age, For Sale
4311 Silver Age, Wanted
4320 General Comics, For Sale
4321 General Comics, Wanted

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4401 Original Art, Wanted
4405 Sketch Books
4410 Big Little Books, For Sale
4411 Big Little Books, Wanted
4420 Books - General, For Sale
4421 Books - General, Wanted
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4423 Collectible Card Games, Wanted
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4425 Computer Software / Supplies, Wanted
4430 Paperbacks, For Sale
4431 Paperbacks, Wanted
4440 Pulps, For Sale
4441 Pulps, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios / Posters, For Sale
4511 Portfolios / Posters, Wanted
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4631 Trading Cards, Wanted
4650 Oldtime Radio, For Sale
4651 Oldtime Radio, Wanted
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4661 Miscellaneous, Wanted
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He taught Indy

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The film doctor

Doc Savage was optioned for movie serials twice, in the 1940s and 1950s. It is supposed that the plotline for the Columbia *Jack Armstrong* serial was written for *Doc* and that star John Hart may have been cast originally for Doc.

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Supergirl: Behind the scenes

By **Peter David**

Well, with *Supergirl* now officially canceled, I see folks saying, Well, heck, we never did like that whole Earth Angel thing. Why didn't the series just focus on Mae? Why did the heroine of the series have to become so complicated? Why didn't the series just focus on straight-up super-heroics instead of all this theological and mystical stuff? He obviously wanted to write some sort of "earth angel" story, so why did he layer it onto Supergirl?

The short answer would be, of course, because it seemed like a good idea at the time. The slightly longer and more sarcastic answer would be, Well hey, why didn't I stay with the elegant simplicity of what Supergirl was before: a protoplasmic creature with the mental pattern of Lana Lang who hailed from a pocket universe which retroactively never existed in the first place. Because that's ever so much simpler to grasp than, "She's an angel." What a shame that I didn't keep to the nice, normal time-tested super-heroics that have made such other Superman spin-offs as *Superboy* and *Steel* the smash hit successes they are today.

And the more detailed answer is as follows. For those who seem to feel that everything I did was utterly random, or that I just had some major mythology lying around waiting for a book to use, it might be instructive.

When *Supergirl* was first going to be given an ongoing title, John Byrne was going to write it and Gary Frank was to draw it. Then, according to the editors who approached me, Byrne decided he wasn't interested in writing an ongoing series featuring the character he himself had created. So, y'know, next time you read him crabbing about my changing his characters, keep that in mind. That left them with an artist and no writer, at which point they came to me.

I read over all of Supergirl's previous appearances and foresaw what I felt to be some problems.

First, she wasn't human.

Now, technically, neither is Superman. The problem was that, as a mass of protoplasm, it almost seemed as if she were Supergirl purely by happenstance. In any given issue, she could also be Superman or Superboy or Superturtle or Super Ashtray, if the mood hit her.

Furthermore, Superman has ties to this world because he was raised here. Superboy, likewise, has ties to this world because he's fundamentally human. A clone, but a human clone. And Steel is, y'know, Steel. But Supergirl is a shapeshifter who Just So Happens to be female and she's not remotely human.

This bothered me. A lot. I was concerned because I felt I couldn't connect to her as an individual. And, if I couldn't, I figured the readers might not, either. An occasional guest appearance is one thing, but, if a reader is being asked to make an emotional investment month after month, it helps to have the lead character be human in some way.

I wanted to give her some grounding to humanity. I also, frankly, wanted to provide some sort of connection to her long-departed predecessor, in hopes of nods to the Silver Age Supergirl providing a sop to the inevitable readers who wouldn't touch any Supergirl that wasn't Kara.

So I decided to give her the human identity of Linda Danvers. Which meant I had to make her human. At which point I decided that the protoplasmic being who was Mae could merge with an already existing young woman, giving Supergirl a chance to see the world through human eyes and a human the chance to see the world through super-heroic eyes.

But I wanted some additional twist. That's when it occurred to me that Supergirl's heroic sacrifice to save the girl would be even more shocking, when it was found that the girl was, in fact, not only *not* a nice person deserving of being saved, but in fact a pretty rotten bitch who more or less had deserved what was coming to her. From there, the theme for a new *Supergirl* series presented itself to me: redemption. And just about every issue would key to that theme in some way, shape, or form.

With that in place, I began writing the series. But even in the first issue or two, I started having mentions of angels. I wasn't entirely sure why; it just seemed like the right thing to do. Within two issues, an additional notion began to suggest itself to me.

See, I was still worried that the concept of the character herself was still too clunky. I wanted to simplify it: to take it away from the whole protoplasm/pocket universe *etc. etc.* thing, because protoplasm and pocket universes and such were too many alien concepts to heap onto her. I wanted to cut it away, leave it behind, and create a new bottom line for her.

So I went back to Kara's first appearances for inspiration. And right there, in *Action* #252, she says she's going to be a "guardian angel." And that's when it all clicked.

In describing Supergirl, you wouldn't have to say she was a merged protoplasmic non-existent pocket universe being. You could just say that the dying Linda Danvers merged with Supergirl and together they became an Earth Born Angel. Why not? Angels were popular. It was vaguely similar to Alan Moore's mythos creating Earth Elementals, so I figured there'd be enough comfort level for people to come along for the ride.

And by making her a supernatural being, it would enable me to give the series its own identity. There had been no "S" books that explored theology, mysticism, magic, *etc.* No "S" books in which such matters as faith, religion, and God were normal story fare. I was certain that, if I simply aped the type of material the Superman books provided, the series wouldn't last. Why, after all, should readers buy a title that was *like* the Superman books when they could just *buy* the Superman books? I was convinced that I had to provide stories that were like nothing being done elsewhere in the Super-verse.

So I embarked on a path that took Supergirl to many strange, bizarre, and theology-based places. It was probably the most philosophical series I ever worked on. Probably the most personal. Certainly the most problematic.

Interestingly, I was asked to simplify it after #50. Get rid of the religious overtones. Do one- or two-issue stories, preferably guest-starring more DC heroes. Link into company crossovers as heavily as possible. And use the animated costume. All of which I did. Some fans loved it. Some hated it. The sales figures indicated that it lost us more readers than it gained — enough that the series was seriously endangered.

I felt bad. I felt as if I was letting down those readers who had been with us since #1 and found what they felt was something special in the book. I thought, OK, who's not reading the series right now? Two groups: People who got bored with the storyline, and people who will only accept Kara Zor-El.

When you have your back against the wall, you try a "Hail Mary" pass. I talked the powers that be at DC to let me have a try at what I called a "Hail Kara" pass. I thought doing a story bringing the innocence of the Silver Age Kara into the harsh reality of the post-*Crisis* world would be an interesting series, and I thought it would haul in both groups of non-readers. And I thought the retailers would really get behind it.

But they didn't. The fan interest was there, as I knew it would be. But the books weren't there; they weren't ordered. Because orders were so unsupportive with #75 and #76 that DC decided right then and there that the series wouldn't continue. So the "Hail Kara" pass didn't work. Fans always ask me what I would have done had the series continued. I can't answer that at this time, because it would completely blow the ending of #80. But, once that's out, I'll tell you.

So there it is. No huge hankering to tell stories about angels which I decided to dump on Supergirl. No scheme to try to overcomplicate things. Just a storyline that seemed to develop naturally out of a desire to produce a comic book that would be new and different enough to break the *Supergirl* sales jinx. Which I did. Eighty issues, guys. I told some stories that I like to think had depth to them to those who actually bothered to open their minds and imagination to them. And if I'd done something more "normal" to begin with, not only do I have no reason to think that the series would have been more successful but I, in fact, have every reason to think it would have been canceled years ago.

The smart thing to do, comics career-wise, is to try to seek employment on a high-profile, "A"-list title. You know: Quickly climb on the shoulders of giants so I can write stories basking in reflected glory and theoretically extend whatever moment I might have in the sun.

Nah. I'm not that desperate. No one who has five novels coming out in 2003 needs to scramble around in hopes of leaping onto the coattails of a hot title. Instead, I've created a completely original series with DC called *The Fallen Angel*, more of which I'll discuss later and elsewhere. And *Soulsearchers and Company*, the series which more retailers deny exists than any other series I write, continues — as it has for more than a decade. And there's *Captain Marvel*, at least for the moment. And after that ... we'll see.

Meantime, I loved writing the adventures of Supergirl ... although I can't help but notice that, by #80, the character of The Fatalist practically wound up as me talking to the readership. Well, they always say: Write what you know. ✦

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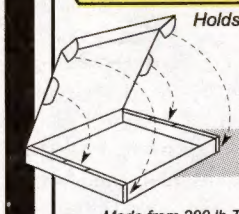

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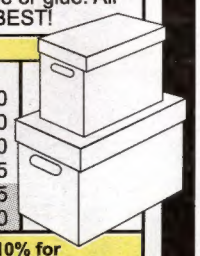

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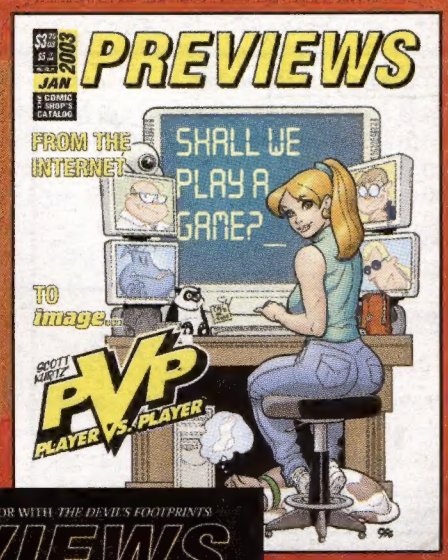

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